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ELISABETH RETHBERG

Soprano of the Metropolitan Opera

Will Be Heard Extensively On Tour Next Season

THE ROTH QUARTET

departed early in March for Europe on the SS. Berengaria, going directly to England where they opened their tour on March 12. They are to remain in Europe, playing in France, Holland, Italy and elsewhere until the middle of May when they sail for South America. Their next tour in North America opens September 11 at Katonah, N. Y.

GUY MAIER

is completing his season in a joint recital with Dorothy Gordon for "Young People of All Ages" in New York City and recitals in Ohio, Kentucky and North Carolina. Mr. Maier, a member of the faculty at the University School of Music, Ann Arbor, Mich., is rejoining the teaching staff of the Juilliard Summer School during their forthcoming term. He will again give a comprehensive course for teachers on materials and methods and hold a class in two-piano ensemble playing.

A MEETING ON THE M-G-M LOT.

Igor Gorin, baritone (left), and Arthur Rosenstein, coach, welcoming Charles Kullmann, tenor of the Metropolitan Opera (center), at the M-G-M studios in Hollywood.

PIERRE LUBOSCHUTZ and GENIA NEMENOFF,

duo-pianists, will make their first joint American tour during the season of 1936. Both artists are known to the musical public as solo pianists. Mr. Luboschutz has appeared in collaboration with many fellow artists as well as with numerous orchestras, including the New York Philharmonic Orchestra under Arturo Toscanini at the latter's Brahms cycle in March, 1935. Genia Nemenoff (Mme. Pierre Luboschutz), was born in Paris, where she studied with Isidor Philipp and Wager Swayne. The two have played together privately for several years as duo-pianists, but the coming tour represents their first public appearance together on the concert stage. They have, however, been heard frequently of late by the radio public over the networks of the National Broadcasting Company. (Photo © G. Maillard-Kesslere.)

A DISCUSSION OF WERNER JOSTEN'S LATEST COMPOSITION, Joseph and His Brethren, the ballet which had its first performance at the Juilliard School of Music, New York, on March 9. The picture shows, left to right, Frederick Kiesler, Alfredo Valenti, Werner Josten (at the piano) and Albert Stoessel. (Photo by Vandamm Studio.)

DR. HANS KINDLER,

conductor of the National Symphony Orchestra, Washington, D. C. On March 15 Dr. Kindler will direct the orchestra and the Men's Glee Club of George Washington University in the first Washington performance of Liszt's Faust Symphony. Dr. Robert Harman is director of the glee club, which won first place in the first Intercollegiate Glee Club Competition in New York in 1930, and at the annual events since has held ranking places. The March 15 event marks the first time the National Symphony Orchestra has had the assistance of a chorus. (Photo by Harris & Ewing.)

SERGE BOROWSKY AND HIS STUDIO OF ART SINGING

Jacksonville, Fla., in a concert-show entitled A Glimpse of Old Russia, which was twice presented in the southern city during February. The program blended the elements of concert and theatre and portrayed the colorful aspects of life in Old Russia. The performers were dressed in authentic Old Russian costumes, and among their offerings were Russian Cossack dances and gypsy songs. Besides folk songs, music by Gretchaninoff, Tschaikowsky, Rachmaninoff, and Rimsky-Korsakoff was featured. A concert of French music is scheduled for March, and one of American music in April. (Spotswood Photo.)

MARIA SAFONOFF,

pianist, is to give a recial in Carnegie Hall, New York, on March 16. Beginning with Gagliarda by the sixteenth century composer V. Galilei (transcribed for piano by O. Respighi), Miss Safonoff will continue with two sonatas and a Vivace by Scarlatti and the Etudes Symphonique of Schumann. Scriabin is represented by five pieces and Chopin by three. In the concluding group are a gavotte by Glazounoff, Strimer's piano arrangement of the Flight of the Bumble Bee by Rimsky-Korsakoff and the polonaise from Eugen Onegin (Tschaikowsky-Liszt).

A GROUP OF YOUTHFUL SONGSTERS

The Cleveland Institute of Music, Cleveland, O., offers free singing classes to all of its young pupils. Anne Maud Shamel of the voice department is teaching this class of youngsters "These are mother's knives and forks." When this picture was snapped the singing-game had reached "and this is the baby's cradle."

(See Inside Back Cover for Additional News Pictures)

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Paris Contemplates New Scores By Prokofieff and Tcherepnine

Szigeti Gives Fine Recital—Gieseking Reveals Flawless Pianism—Roesgen-Champion Featured in Concert

By IRVING SCHWERKÉ

PARIS.—The past week witnessed one of those outbursts of modernity for which the burg is famous. An outburst *á la skyrocket*. A brilliant flash, considerable sparkle and sizzle. Streams of light, the brightness of bursting stars. Make-believe stars. And then—well, one can always find solace in turning his gaze to the eternal wonders of God's heaven. And what joy it is.

The Pasdeloup Orchestra brought out new compositions by Jean Rivier (concertino for viola and orchestra) and Philippart Gonzales (Cantique de David). The Poulet Orchestra invited its customers to the contemplation of Glazounoff (suite on a medieval theme) and Fitelberg (second violin concerto). The orchestra of the Philharmonic Society sponsored three opuses new to local concert-goers.

ET VOILA!

The most heralded novelty at the concert just mentioned was Prokofieff's second violin concerto which had been premiered some weeks before in Madrid. I usually like Prokofieff and regret I could not share the enthusiasm of the people who so vociferously acclaimed this new opus from the Russian's blithesome pen. Excepting some adorable measures in the early part of the *andante* movement, it impressed at least one listener as another one of those modern creations in which the violin is made to sound like anything but. More a work of will than of inspiration. Whenever an interesting idea came along, it was immediately cut short by all kinds of pyrotechnics, intriguing perhaps to the man who wrote them and the one who played them, but utterly blah to me as "audience." Robert Soëtens was the valiant soloist. Types, by P. O. Ferroud, also failed to charm my waiting ear—show-off music, cold and unsympathetic.

The only compensating parts of the evening were in the Salammbo music by Florent Schmitt, and the Russian Dances by Alexander Tcherepnine. These latter afforded a real relief to most of what had gone before, and you know the Russian way of writing out full, throbbing melody and surrounding it with a wealth of opulent harmony. . . .

Charles Munch conducted, and everybody was applauded and acclaimed.

SZIGETI SCORES

Under the auspices of the Philharmonic Society, Joseph Szigeti gave a recital in the Salle Gaveau. His program opened with a Beethoven sonata (op. 96 in G) and ended with pieces by Stravinsky, stopping *en route* to pay attention to Schubert (sonatina in D), Bach (unaccompanied C major sonata), Warlock-Szigeti (three pieces from Capirol Suite, first audition), sonatina No. 4 (Nikita Magaloff) and others. Each of Mr. Szigeti's readings was an "individual" conception. Each one not only had line but in every detail was finished to the utmost. Another feature of this artist's work is his knowing exploitation of the emotional value of pianissimo. Nikita Magaloff at the piano, shared the evening's success. The crowd was large and applausive and demanded many encores.

A GIESEKING ABEND

Walter Gieseking filled Pleyel Hall with listeners and rare pianism. His expounding of the Bach, Beethoven, Schumann, Debussy and Ravel gospels was so high-minded and flawless it was disconcerting. If only the man would make a mistake or give the pedals a kick—anything, just so that we poor newspaper fellows would have a chance to say something new about him. Every possible superlative has long since been exhausted on him, and things have come to the turn where the best way to cover a Gieseking recital is simply to say Gieseking played and let it go at that.

GENTLEMEN, THE LADIES!

The *Union des Femmes Professeurs et Compositeurs de Musique* held a reunion at the Interallied Club the other afternoon, featuring Marguerite Roesgen-Champion as composer-interpreter in an interesting list.

Madame Roesgen-Champion has plenty of talent to put forward. She plays and writes with equal charm. At the harpsichord she did delightful things with pieces by Bach, Galuppi, Soler and herself. She accompanied M. Cruque, cellist, in some of her numbers for that instrument and played the piano part in her trio (Pastorale) for oboe (M. Bleuzet) and cello (M. Cruque). Then we had the premiere of Madame Roesgen-Champion's latest production, Conte bleu et or, for piano, four hands. The opus comprises five exquisite numbers: Marche Royale, Le Prince Amoureux, La Belle Fileuse, La Maitre á Danser and Le Mariage. The composer and Germaine Steiner officiated. The work won a good success. The program also included some groups of lyrics sung by M. Balbon, M. Campolieti at the piano.

Rimsky-Korsakoff's Kitezh Given Premiere in New York

First Stage Production Here of Colorful Opera Based on Slavic Folklore Enlists Philadelphia Orchestra, under Smallens, and Singers from Art of Musical Russia Company

By HORACE JOHNSON

Rimsky-Korsakoff's opera, The Invisible City of Kitezh, was presented in New York for the first time by the Art of Musical Russia, Inc., at the Metropolitan Opera House on March 2. The Philadelphia Orchestra was in the pit, superbly conducted by Alexander Smallens.

The premier American hearing of this opera occurred in concert form at the Ann Arbor Music Festival in Michigan in 1932 and the stage production had a previous performance by the same singers, orchestra and conductor affiliated with the Art of Musical Russia, Inc., in Philadelphia on February 4 of this year.

OPERA BASED ON FOLKLORE

The Invisible City of Kitezh, written to a libretto by V. Bielsky, is based on Russian folklore. The story concerns itself with a young maiden, Fevronia, who while alone in the forest is encountered by Prince Vsevolod. They fall in love and plight their troth. The prince takes Fevronia to the city of Little Kitezh and the townspeople welcome her. Koutierma, a drunkard, makes fun of her, however, because she is a peasant. Suddenly the Tartars attack the city, burn and pillage it, and make Fevronia and Koutierma captives. They force Koutierma to lead them to the sacred city of Kitezh. Prince Youry and Fevronia's lover, Prince Vsevolod, wage war on the Tartars and both are slain. The Tartars, dragging Fevronia and Koutierma with them, encamp by a Lake of Limpid Depth in whose surface appears the image of the lost city of Kitezh, which has been transported to the skies. Fevronia and Koutierma escape from the Tartars, and Koutierma goes mad in the forest. Fevronia, left alone, dies and ascends to Kitezh where she joins her lover.

MUSIC OF CHARM

The opera is a blend of Christianity, paganism and pantheism. Much of the music is based on folk tunes, and though repetitious at times, is melodic and scored with scintillance from beginning to end. It is reminiscent in places of Parsifal and Siegfried, but the choral writing is magnificent and on this occasion was beautifully sung. There are many unusual percussion effects in the orchestration, and Rimsky-Korsakoff has used familiar instruments in registers not usually employed by composers. The work is not particularly dramatic but is presented in disjunct and unrelated scenes in the form of most Russian operatic literature. The score lacks the sensuous beauty of Coq d'Or and Scheherazade of the same composer but has a simplicity of tonal expression that is completely sincere. Its rhythmic patterns lack variety, however, which accounts for much of the monotony.

The production was well-staged on the whole, though certain scenes did not have enough movement and consequently accentuated the static qualities of the opera. The scenery designed by Eugene Dunkel was effective and helped to create the illusion of religious mysticism.

The cast, which was large, acquitted itself creditably. Jeanne Palmer (Fevronia) sang her music with warmth of tone and accuracy to pitch. Her voice has an attractive timbre and she phrased her song with musicianship of a high order. Applause was rained upon her and Ivan Ivantzoff for his apt portrayal of Koutierma. His characterization was particularly fine and he sang the role with dramatic precision and voluminous tone. Ivan Velikanoff (Prince Vsevolod) was adequate in the part but not distinctive either vocally or histrionically. Pauline Pierce interpreted a youth with tonal brilliance. Other members were Georges Dubrovsky, Henri Wurzel, John Bacon, Paul Oncley, Joseph Kallini, Anatol Frikin, Michael Shvetz, Vasily Romakoff, Marguerite Hawkins and Elena Shwedova.

The Philadelphia Orchestra played the Rimsky-Korsakoff score with eloquent sonority and skilful coordination.

Austria to Hold Three Festivals

Vienna, Salzburg and Linz to Be Scenes of Summer Gatherings

VIENNA.—The plans for the three major Austrian festivals of this season have been announced. The Vienna Festival, opening on June 7, is to include the gorgeous pageantry which celebrates the 800th anniversary of Margraf Leopold, the Saint. Bruno Walter, Felix Weingartner and Josef Krips are the conductors of the Vienna Philharmonic Orchestra during the festival. Productions of the Vienna State Opera will be carried out by Lother Wallerstein. The repertoire includes Dame in Traum by Salmhofer, the "Ring" dramas, and other international favorites.

The Bruckner Festival at Linz on the Danube opens on July 18. Major works of Bruckner will be supplemented by music of other composers. A great peasant fête takes place in conjunction with the festival.

At the Salzburg Festival this season, from July 25 to August 31, Arturo Toscanini will conduct Falstaff, Fidelio and Meistersinger. Salzburg is now the only place where Toscanini regularly conducts opera. Meistersinger is an innovation on the Salzburg program. Walter will conduct The Corregidor, Don Giovanni, Tristan and Isolde, and Orpheus and Eurydice. Weingartner is to lead the Vienna State Opera and the Philharmonic in Cosi fan Tutte and Figaro. Productions are by Graf, Wallerstein, Erhardt and Salvini. Fidelio will be given on July 25, August 5, 16 and 31; Figaro on July 27 and August 29; Don Giovanni on July 28, August 13 and 24; Cosi fan Tutte on July 29 and August 25; Falstaff on July 31, August 10, 20 and 26; Orpheus and Eurydice on August 1 and 17; The Meistersinger on August 8, 14, 18 and 22; The Corregidor on August 11 and 21; Tristan and Isolde on August 27.

The Reinhardt performances are to be given as usual. Von Hofmannsthal's Everyman will be offered July 26, August 2, 9, 15, 23, 30. The Reinhardt production of Geothe's Faust takes place in the Riding Academy on July 30 and on August 2, 7, 12, 19 and 28. The two Toscanini concerts occur on August 12 and 28; the Weingartner concert on August 23 and the Walter concert on August 19.

The medieval passion play is to be given at Thiersee near Kufstein on Sundays from May to September. R. P.

Prague Greets Novel Opera By Jugoslavian Composer

Czech National Theatre Presents Novelty Splendidly—Tschaikowsky Ballet Exhumed—Opera by Shostakovitch Wins Ovation—Anny Konetzni, Lucienne Delforge and Sidney Beer Among Applauded Celebrities

By GERTH-WOLFGANG BARUCH

PRAGUE.—Jugoslavia is not ranked among the strongholds of ultra-modern music, and instead of being pioneers of problematic ideas, its composers generally produce works which employ old-fashioned tonality and a liberal sprinkling of the harmonic idiom of today. (This introduction is necessary in order to pronounce a just judgment upon Petar Konjovic's opera Koshtana, heard for the first time in Prague.)

The leading character of the poor plot is Koshtana, a young gypsy girl, who by her beauty and lovely singing captivates all the men of the village and brings the family of a rich landowner to ruin. Her presence giving the opportunity for folk music, every inch of space in the score is filled with Koshtana's songs and dances and gypsy choruses. In addition to which, the other performers sing melancholy recollections in folk tunes, the resulting monotony considerably diminishing the opera's effectiveness. The remaining pages consist of modern *Sprechgesang* and of two orchestral interludes—examples of technical skill.

The representation of the Czech National Theatre excelled in the settings, designed by Gottlieb. The name part was convincingly impersonated by Bahrija Nuri Hadschitsch, as guest. Marta Krasova, Otto Masak, Stanislav Muz and Jiri Huml aided in making the performance an excellent one. Conductor Chalabala, producer Knittl, Jelizaveta Nikolska and her corps de ballet, shared in the applause of a packed house.

STANDARD WORKS WITH GUESTS

After a strange restoration of Verdi's Otello, stage-managed by Josef Turnau and led by Milan Zuna, Erich Kleiber was admired for his dashing delivery of a refurbished Fidelio. Konstantin Karenin, tenor of the Sofia Opera, was warmly welcomed

(*Continued on page 32*)

Krauss to Leave Berlin?

BERLIN.—According to latest rumor, Clemens Krauss, who has been conducting here, is to leave Berlin for Munich.

Kilenyi Applauded in Paris

(*Special cable to the Musical Courier*)

PARIS.—Kilenyi scored a triumph as soloist with the Conservatoire Orchestra, Gaubert conducting, in the Liszt E flat concerto. His brilliant technic and tone and fine display of virtuosity won him an ovation I. S.

MUSICAL POTENTIALITIES IN CUBA AND SOUTH AMERICA

By VERNA ARVEY

ON first thought, the types of music emanating from Cuba and South America seem to be so individual and so entirely dissimilar that it would be impossible to study them simultaneously. However, certain elements in their separate developments have made them more akin than one might suppose.

In South America and Cuba, as in other Latin-American countries, indigenous music suffered much from Spanish influence during the Colonial period. The scale was not altered (for the Indians continued to use their old four-note succession) but the fund of musical inspiration underwent variation. The Catholic religion impressed itself profoundly on native minds and had its influence on all their arts. Some of the Spanish missionaries, seeing how the natives loved music, sang the Bible narratives to them, with instrumental accompaniment. As early as 1591, Venezuela had a school for plainsong. Soon afterward, Lima acquired one.

Today some of the creative musicians in South America and Cuba write in European molds. Others try to idealize their folk music, and a very few have succeeded in forming an individual style.

There is common to Cuban and South American music, too, a pronounced African urge. Indeed some Colombian and Cuban themes are almost identical because Negroes from the same regions in Africa were shipped to the two countries. The African is also apparent in Brazilian music, even when its creators are not themselves Negroes. The reason is that infant Brazilians had Negro nurses at whose breasts they were nurtured, and whose songs lulled them to sleep and hushed their tears. Thus willingly or not, African music influenced Brazil.

Three Sources of Native Art

There are three origins of Cuban music: Indian, Spanish and African. Principally, Cuba's modern composers have approached the African in their attempt to found an authentic Cuban music by working with living folklore. This "Afro-Cuban" music is the most typical, a mixture of African primitive music and early Spanish influences. It is the richest in essence, and gives a purer musical product. The modernists consider the Indian origin inferior and poor in resource, and the Spanish too romantic and stylized for their taste. Their aim is to find a new form of expression, and to that end they divorced themselves from the old school of composition in 1925.

Within the African origin there exists as many sub-origins as there were different African tribes arriving in Cuba since 1514 with the first Negro slavers, and today these are forming a curious mixture which constitute the base of the best Cuban music. To this base, the modernists have applied modern harmonies, counterpoint and orchestration. Indeed, the most successful, distinctive and compelling of the created Cuban music is that which is based on folk origins. Otherwise, it merely succeeds in being a series of modernistic effects, or unconscious imitations of other styles.

Some Cuban Examples

The Cuban *Son*, which is the basis of much of Cuba's created music (according to composer Alejandro Garcia Caturla) is the synthesis of the music of all the Negro tribes in Cuba. It was invented by Teodora Ginés, in the city of Santiago in Cuba, over half a century after the first unloading of Negroes in Cuba. It was comprised of a given song and a chorus with a simple rhythmic bass.

Cuban music employs many percussion instruments born in Africa, but developed peculiarly in Cuba. Curio sellers in Havana are not unaware of the rarity of their country's instruments, for they sell them along with the postcards and other paraphernalia that tourists collect. Boys in Sloppy Joe's saloon will engrave one's name on a pair of Maracas with lightning-like rapidity. All the typical instruments are considered by Cubans to be much richer than those of Europe from the standpoint of sonority and rhythmic value.

Instruments of African derivation are: *Guiro* (a large gourd whose surface is scratched with wire prongs), *Clave* (two small sticks clapped together rhythmically), *Bongo* (two drums fastened together, tuned a fifth apart), *Maracas* (small gourds on sticks, rattled in a characteristic rhythm), *Marimba* and the smaller *Marimbula* (the former has a resonant box underneath). The Banjo is also used. The *Botijo*, shaped like a queer tropical fish, has a saxophone-like sound and is used only in remote sections where the orchestras are rudimentary. *El Tres*, a three-stringer guitar, is a Spanish instrument.

Founders of Cuban School

The precursor of all the Cuban musical creation was Ignacio Cervantes, composer-pianist (1847-1905) whose *Danzas*, though responding to the style of the moment in which they were produced, have served later composers as models of brevity in which is encased the soul of the Cuban people. Each of them (again according to Caturla) has its own contours and its own individuality.

The best known Cuban composer (outside of Cuba) is probably Ernesto Lecuona whom ironically many people believe to be a young Spanish modernist because some of his music has that tinge. Many cultured Cubans consider his *Compara* (written to commemorate an ancient Carnival procession) the most typical of all Cuban music. He has really caught the Cuban rhythm in his works and has made it understandable to laymen and critics alike. Though Lecuona suffered a wound to his hand some time ago, he has recovered and is again playing the piano in his strange, fascinating way. He sits at the instrument immobile, his hair uniquely plastered down over his forehead, his hands working independently of each other and very fast, and performing difficult things with the utmost ease. He is so quiet while he is playing that he seems like a queer, graven image sitting at the piano—if it weren't for those two hands batting out the constant, distinctive Cuban rhythm!

One of Cuba's most important composers is to be found in the person of the district judge in Remedios, Cuba, where he was born in March of 1906. His name: Alejandro Garcia Caturla. Caturla has written many orchestral works (all scored very fully) which have tremendous force and power and some of them almost a rustic quality. His use of the combined intervals of tones and half-tones is pronounced and helps to accentuate the "native" quality in his works. The cleverest of his published works are undoubtedly the songs to words of Alejo Carpentier: Mari-Sabel and Juego Santo. The latter is preceded by a strong rhythmic introduction suggestive of the beat of many drums. The melodic theme is high-pitched over a low rhythm, as one hears it in many songs of the people when one travels through Latin countries during *fiesta* times.

Eduardo Sanchez Fuentes, Cuban, combines criticism with the composition of successful operas. Amadeo Roldan adds much musical composition to his work as conductor of the Orquesta Filarmonica de la Habana. Joseito White is also a Cuban composer of distinction; and José Ardévol, the young Spanish composer, is now resident in Cuba.

Music of Brazil

While Cuba is busily trying to found a new art-form *based* on folklore, many South Americans are devoting their energies to the *preservation of folklore*. All the work done along this line is considered by them to be artistic, spontaneous and patriotic. In the words of one critic: "The native art of a people is like a token containing an evocation to a glorious past, and is worthy of immortality, for its beauty is the only thing worthy of traversing times, epochs and the modalities of life."

Brazil, for instance, is so vast and contains so many types of people (each type as distinct as the Carib Indians, who are a source of many musical motives) that the possibilities in its native music appear inexhaustible. Brazilian music has on the whole a savage mood. Its rhythms are complex and possess individual flavor. The Zamba is the most typical of Brazilian music. (It, like many other South American music forms, is coupled with a dance.) Other popular music of Brazil comprises the Marcha (Carnival music) which was born in Pernambuccó, a city of great prosperity and culture; the Embolada; the Batuque; and the Tonada (always played on the strings of a guitar), the lament of folk in the interior of Brazil.

Such musical traditions form a background for composers like Alberto Nepomuceno (1864-1920) whose works were coldly received at first because they were not along accepted European lines. Nevertheless he persevered, succeeded in working out an individual technic and came to be regarded as a master. Villa-Lobos too (by far one of the most interesting of all contemporary composers) cannot be understood unless one first understands Brazil.

Heitor Villa-Lobos was born in Rio de Janeiro in 1886. His father had two talents, neither of which was financially fruitful, so that young Villa-Lobos had to help out a bit in business. One of his father's talents was Law; the other was playing the cello. Result: by the time he was twelve, young Heitor played that instrument well also. He studied musical theory in religious schools. His knowledge of native music is due to his playing in all parts of Brazil (even the most remote regions) when he was a young man. His strange but complete knowledge of the piano, as displayed in his writing, is undoubtedly due to his marriage, for his wife, a fine Brazilian pianist, is known to have helped him greatly. A foreign musician discovered Villa-Lobos in Rio de Janeiro, so the story goes, and persuaded a wealthy Brazilian to finance his stay in Paris. When he arrived in Paris, the legend continues, he turned out music like a machine, music that was so individual and difficult that he said only two people in Paris could play it. He gave teas at which not a drop of tea nor a morsel of food was served and at which no music was played but his own. His character is dynamic and Paris gradually awoke to his genius. Indeed, it is almost as if he really had evolved a new musical speech: a new idiom, at once beautiful and powerful. It is subjective and emotional, as well as descriptive.

Each city and section of Brazil has a wealth of composers and musicians; too many to mention in a short space. Carlos Gobez (1836-1896) of whom Verdi said, "He begins where I left off," was also a Brazilian. Even the Emperor Dom Pedro I (1798-1834) was a gifted composer.

Derivations From the Incas

The similarity of the pentatonic Incan scale to the Chinese scale (also pentatonic) has often been noted. It is said that some of the Incan airs recorded by Daniel Alomia Robles (born 1873) whose huge collection of native melodies now forms a genuine national Peruvian folklore, have been claimed by certain Chinese as belonging to their own race. Certainly the Incan scale is the same as that of the Malays of Java and of Sumatra too, and is similar to the Scotch, Egyptian and Assyrian scales. Therefore the belief that the Incan scale progressed equally with those of Europe (before the Greek modifications) is not entirely unfounded.

The Incas had created a great body of music and of drama. The simplicity, sincerity and dignity of most of their melodies is striking. Some of the melodies, such as El Condor Pasa (on which Robles wrote an operetta) are said by the Incas to have been given to them by a much older race. "Cholo" music in Peru is a fusion of the old music and the colonial. Some of it is commonly accepted for Incan music. But anyone who is accustomed to hearing the music of the Andes Indians can perfectly distinguish between the *Danzas, Yaravies* (Indian songs of a sad and sentimental character) or *Buainuman* (Indian popular dances) as to which of them are ancient, Incan or colonial.

Modern Composers

The Incan scale has been the basis of a great many modern compositions. Jose Valle Riestra (1858-1926—a Peruvian) wrote a three-act opera, Ollanta, based on one of the few outstanding complete plays remaining from Incan times. Even a cursory examination of the themes of Ollanta reveals the unusual qualities in the music. Lately there have been written six Incan Preludes for piano by Pablo Chavez Aguilar, making use of very simple contrasting and changing rhythms. The Incan tongue is the Quichua, richest in vocables of all South American languages and therefore more pleasant to sing.

The Araucanians, the Indians of Chile, are noted for heroic struggles to preserve their independence. Though they borrowed the arts of pottery and weaving from the Incas, their music is their own. Their melodies show that it is based on the major scale, the only one the *Trompe* and the *Trutruca*, their favorite instruments, were capable of producing. These Araucanians, from birth to death, associate music with every act of their lives and thus form one of the folk sources of Chile's music. The other source is Creole music whose national character did not become apparent until the nineteenth century. It was untouched by indigenous music because the natives never mixed with the Creole population.

Chilean Manifestations

The most complete collection of Chilean folk songs and dances is that of Don Luis Sandoval, professor in Chile's national Conservatory. Alfonso Leng, Enrique Soro, and Prospero Bisquert are both Chilean composers, as is Acario Cotapos, though he comes from Greek parents. He devoted his free moments in the Chilean Consulate of New York to write music. Carlos Lavin of Chile employed Araucanian themes in his Lamentations Huilliches. Chile's best known modernist however, is Humberto Allende, born in 1885, who writes in the folk vein, making use of many typical dance rhythms as in, for instance, his tone poems for piano and for orchestra of a popular Chilean character. His symphonic poem is called Escenas Campestros. His Voice of the Streets is included on many programs of Pan-American music. Allende was once sent to Europe by the government of Chile to study methods of teaching music in the primary schools.

The Indians in Uruguay were not musical. When other aborigines sang, they screamed and shouted tonelessly. Uruguay therefore claims as its instruments those brought by foreigners: guitars, bagpipes (not in use today) and accordions. The *gauchos* made a folk music for Uruguay. Now the *Estilos, Vidalitas, Milongas* and *Zambas* form a musical background for composers like Cluseau Mortet, Alfonso Broqua, Carlos Guicci, and Eduardo Fabini, the most gifted of all Uruguay's composers. He was born in 1883 and after studying violin in Brussels, helped to establish Uruguay's national Conservatory of Music. His Campo was such a success that he began to compose regularly. His song to his forgotten *Poncho* is a lovely bit of haunting Latin melody and sentiment.

Music in Colombia

Two Colombian themes, the *Bunde* and the *Guabina*, are autochthonous, and are almost impossible to notate correctly. The natives on the Coast of Colombia dance the *Cumbia* or *Fandango*, with its fascinating, erratic and erotic music. The wealthier folk dance to numerous *Pasillos, Bambucos* and *Torbellinos*. Colombia also has many composers of note, including two composers of religious music: Carlos Umaña and Julio Quevedo, composer of the famous Black Mass. Luis Calvo's composing career was halted for a time, it is said, by his enforced stay in a sanitarium near Bogotá for the cure of leprosy. The cure was successful and he is back at work again. His waltz, Lejano Azul, is a rather idealized version of the popular music of the country.

Today there is little sheet music on sale in Colombia outside of its capitol, Bogotá, truly a musical center. The reason is that when the people see something they like, they borrow and copy it, with the result that in homes outside of Bogotá, one sees whole books of manuscripts, ranging from Spanish songs to the latest American jazz! Nor does this condition confine itself only to Colombia. It is said to prevail in a good part of South America.

Ecuador boasts two musicians of note: Sixto Duarán and Pedro Ortiz.

Argentina's Rich Legacy

Argentina is a land rich in musical lore and in creative composers. Eleanor Hague tells of the *gauchos* who had their own *payadores*, singers like the old Troubadours. With Indian pathos and Andalusian wit they sang ballads, accompanying themselves on

(*Continued on page 27*)

Boston Presents Premiere of New Choral Work by Randall Thompson

Novelties Old and New Figure on Program of Harvard and Radcliffe Singers—Rethberg Delights in Recital—Nadine Waters Sings with Peoples Orchestra—Koussevitzky Restores Bruckner Seventh Symphony

BOSTON.—This has been a week of important musical events here including the annual concert of the Harvard Glee Club and the Radcliffe Choral Society, directed by G. Wallace Woodworth, in Sanders Theatre, Cambridge, on March 3. The League of Composers had commissioned a choral work by Randall Thompson for this occasion entitled The Peaceable Kingdom written for unaccompanied male and female chorus. Mr. Thompson was inspired to choose his text from Isaiah by an early American Quaker painting. Mr. Thompson has always written well for chorus and the present work is also well done, taking into consideration the scope of the voices and the beauty of the Bible verse.

The Peaceable Kingdom begins quietly, almost conventionally. When the more vituperative sections of the Prophet's sermon are reached the music in turn becomes more dramatic. The second part of the work brings the accent on the word "woe" into strong contrast with the rest of the words. There are passages of contemplative sadness. As a whole the music is impressive, without being wildly dramatic or exciting.

If Mr. Thompson's work was of journalistic interest, the rest of the program was singularly well chosen. It began with some sixteenth century Italian choruses and two choruses from Pergolesi's Stabat Mater. Igor Markevitch's Cantate (Part 3 only) was given for the first time hereabouts. Markevitch was eighteen when he wrote this vigorous and slyly entertaining music to the words of Jean Cocteau. These words are skillfully worked out nonsense. Some of the audience were evidently shocked by the Cantate's deliberate acerbities.

The concert then offered two delightful canons by Beethoven and Mozart. Some English sea-chanties were sung by the Glee Club, in an interesting and rather acid arrangement by Colin McPhee. The Radcliffe Chorus interpreted more conventionally arranged folk songs by Robert Delaney. The concert ended with the opening chorus of Cantata No. 190 of Bach. The Glee Club seemed in as good form as ever, but the Radcliffe Choral Society did not produce a full body of tone.

MARIAN ANDERSON RETURNS

March 1 saw the return of Marian Anderson to Symphony Hall. Great interest was aroused by her appearance here after her successes in Europe and more recently in New York. The magnificent qualities of her voice were soon made clear, especially in such songs as Der Tod und das Mädchen and the Ave Maria of Schubert. Her concerts have been reviewed for the Musical Courier so recently, that there is no reason to dwell on the twice familiar here. Suffice it to say that the large audience was almost rapturous in applause.

KOUSSEVITZKY CONDUCTS

On March 2, Dr. Koussevitzky returned to lead the Boston Symphony Orchestra in an interesting program. The symphony in E flat of Haydn was played again and successfully. The fifth piano concerto of Saint-Saëns was revived on this occasion with Marjorie Church as the capable soloist. The concerto shows Saint-Saëns at his best as a composer. Miss Church played with perfect simplicity of approach and clarity of touch and the orchestral support was given with sympathy. The last half of the concert was devoted to Wagner.

RETHBERG AMONG RECITALISTS

Elisabeth Rethberg gave the concluding Morning Musicale at the Hotel Statler on March 4. Mme. Rethberg began her program with Handel, exercised her voice in Mozart's florid Alleluja and then went straight into German Lieder, concluding with Pace, Pace from La Forza del Destino of Verdi, exceedingly well sung. Her singing of Schubert's Eifersucht und Stolz and Wolf's In dem Schatten meiner Locken was beautifully achieved.

In the evening of the same day Nathan Gottschalk, violinist, made his debut here. His program was interesting, consisting of Handel's E major Sonata, Lalo's Symphonie Espagnole, Hindemith's Sonata in E flat and short works by Bloch, Copland, Szymanowski and Kreisler. Mr. Gottschalk's tone and intonation were both good. If he had had more support from Jennie Gottschalk as accompanist, thr concert would have been more succesful.

NADINE WATERS WITH PEOPLES ORCHESTRA

The Peoples Symphony Orchestra (Fabien Sevitzky conductor) gave a fine concert on March 1 in Jordan Hall. Nadine Waters, soprano, was the pleasing soloist in an air of Mozart's Figaro and Warren Storey Smith's sincerely atmospheric When a Caravan from China Comes. Mr. Sevitzky began the concert with an excellent performance of Mozart's Serenata Notturna in D major and Frederick Converse's Mystic Trumpeter. This was the most successful part of the concert meritoriously interpreted by Mr. Sevitzky. In the last half Edwin Franko Goldman was the guest conductor, leading the orchestra in Schubert's Unfinished Symphony and other works. Mr. Sevitzky's fine reading of the Mozart Serenade showed that the Peoples Symphony Orchestra is capable of delicate effects and displayed decided growth in balance of the choirs. Mr. Converse's tone poem is somewhat dated, but the brilliance of the orchestration still makes it effective. The audience was enthusiastically cordial.

CHARDON QUARTET PROGRAM

The Chardon Quartet gave the last concert of its season in Paine Hall in Harvard College on March 5. They gave a fine performance of Schubert's Quartet, Death and the Maiden and, with the assistance of Aurelio Giorni, of Brahm's piano quintet in F minor. Mr. Giorni was also the assisting musician in two of his own compositions, which were heard for the first time here. Georges Laurent, flutist, also assisted. The pieces were an Intermezzo for flute, cello and piano and a set of Variations Concertante on the British grenadier theme for flute, violin, viola, cello and piano. Neither work is very important, in as much as Mr. Giorni habitually has composed far longer than his material warrants.

BRUCKNER'S SEVENTH RESTORED

Dr. Koussevitzky did a splendid piece of interpretation in the seventh symphony of Bruckner at the concert on March 6. But everyone is prepared to admit that Bruckner was not always happy in the development of his ideas, since he usually went on too long and often awkwardly. Jean Bedetti was the soloist in the Elegie for cello and orchestra by Gabriel Fauré. Liszt's Mephisto Waltz and Ravel's Rapsodie Espagnole completed the concert.

A. W. W.

New Orleans Applauds Eminent Artists

Brilliant Series of Events Presented by Monte Carlo Ballet Russe, Nelson Eddy, Trio Italiano, Vienna Choir Boys, Richard Crooks and Others

NEW ORLEANS, LA.—A brilliant array of music events, crowded into the past few weeks, increased the artistic interest of the colorful and picturesque Carnival season here, and restored somewhat the fabulous glamour of *ante-bellum* days.

The Monte Carlo Ballet Russe attracted a packed auditorium on its second annual visit, and added to the number of its supporters with a vividly personable performance which included Le Mariage d'Aurore, in which was demonstrated some of the most beautiful choreographic artistry of the evening, followed by the fantastic Petrouchka, and Le Beau Danube.

The Philharmonic Society was responsible for several major concerts during February, the first among these introducing Nelson Eddy to an auditorium in which every seat acquired its premium. It would be small wonder to find Eddy's art inhibited by exhibitions of "matinee idolism," but he charmed vocally with a program generous both in range and volume, comprising character songs as well as Lieder in several languages, which displayed a purity of diction.

ENSEMBLE PROGRAMS

The Trio Italiano, with Alfredo Casella at the piano, Alberto Poltronieri, violin, and Arturo Bonucci, cello, provided the members of the Dixon Hall Series of the Philharmonic Society with chamber music of an intellectual beauty. The Vienna Choir Boys, a feature of the same series, opened the Lenten Season with a Special Ash Wednesday Concert which displayed a high degree of ensemble training, though a preponderance of liturgical numbers ladened the youthful spirits of the singers, and only in the last group of lighter numbers did a glimmer of their endearing wholesome boyishness shine through. The ethereal qualtiy of the young voices, evidenced *a cappella*, was overshadowed by a piano accompaniment to two-thirds of their program.

Carol Moorland, native Orleanian, whose pianistic talent developed under foreign tutelage when she went to Paris to reside about fifteen years ago, returned to make her American debut in this city. Her program presented the Bach-Tausig toccata and fugue, Rachmaninoff's prelude in G minor, and compositions of Schumann, Liszt, Debussy and Faure. Another native musician, Marguerite Castellanos Taggart, also on a visit here, delighted a small audience in the Patio Royale with a program featuring Creole songs and folk songs of several nations.

CROOKS IN RECITAL

After an absence of many years, Richard Crooks returned for a concert recently in which he drew enthusiastic applause for a program of lyrics interspersed with famed and beloved operatic arias.

The Little Symphony comprised of fourteen musicians from the Senior and Junior Class at Ann Arbor, pleased local hearers with the musicianship displayed in a well chosen and varied program sponsored by the local alumni of the University of Michigan. Local symphonic activities are awakening interest under the guidance of government projects, prominent among which was the recent introduction of the W.P.A. Little Symphony Orchestra under the musical direction of Ettore Fontana, with Rene Salomon and Captain Leonard Munna, state and district directors respectively.

Added to these concerts have been numerous events of a smaller and private nature, in addition to lively *tempo* in student circles, accelerated at Newcomb College with preparations of the A Cappella Choir to appear on the program at the Metropolitan Opera House of the National Educators Conference in New York City. Maynard Klein, faculty director, organized the choir a year ago.

O. M. L.

ROSA RAISA

now under the management of Richard Copley. Mme. Raisa will sing Gioconda in St. Louis on April 22 and May 6 will open a two weeks' tour in Detroit with the symphony orchestra there of the Rocca opera, The Dybuk. This will be heard in Boston, Chicago, Washington, New York and other cities.

Margarete Dessoff to Retire from Conducting

After the concert of The Dessoff Choirs in Town Hall, New York, on April 29, Margarete Dessoff is to retire as conductor of that organization and Paul Boepple of the Dalcroze Institute has been invited to conduct the choirs for the season 1936-1937.

Upon the advice of her physicians, Mme. Dessoff is retiring from all her musical activities and will spend most of her time abroad. She came here in 1923 as a recognized conductor of chorus music, having led her women's chorus in Germany for twenty years. This chorus was considered the best women's ensemble in Germany and had sung at various Brahms festivals. During and after the war, she conducted the Frankfort Bachgemeinde and her Madrigal Ensemble. After her arrival in New York, Dr. Frank Damrosch persuaded her to remain and to take over the choral work at the Institute of Musical Art at the Juilliard School of Music. With help and suggestions of Angela Diller, of the Diller-Quaile Music School, in 1924, Mme. Dessoff founded and conducted the Adesdi Chorus for women's voices, and in 1927, the A Cappella Singers for mixed voices. In 1929, these two choruses became known as The Dessoff Choirs. In 1926, after Mr. Kurt Schindler's retirement from the Schola Cantorum, Mme. Dessoff was selected to lead their first concert of that season.

Mme. Dessoff also brought together and conducted The Vecchi Singers, who first presented in this country L'Amfiparnaso by Orazio Vecchi, and many unknown works by Monteverdi, Porter, Hassler, and among modern composers Weisse, Beck, Dresden, and Ruyneman.

Through her constant research in choral literature and her comprehensive knowledge of it, Mme. Dessoff is an expert in that field and has been able to present many important first performances. The list is long and includes such composers as Palestrina, Lassus, Hammerschmidt, Schütz, Bach, Hasse, Lübeck, Benevoli, Gesualda da Venosa, Schubert, Brahms, Reger, Lendvai, Ludwig Weber, Schoenberg, Petryrek, Krenek, Kodaly, Janacek, Kaminsky, Giorni, Hugo Hermann, Caplet, Randall Thompson, Haubiel, Engel, Gal, Saminsky, and Virgil Thomson. Mme. Dessoff's activities here have also included private teaching and coaching and training in voice production at The Laboratory Theatre and The Neighbourhood Playhouse, New York.

Boston Symphony Orchestra for Berkshire Festival

The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, is to appear in the next Berkshire Symphonic Festival, to be held on August 13, 15 and 16 at the Dan Hanna Farm between Lenox and Stockbridge, Mass. Among the symphonies to be presented at the festival are Beethoven's seventh; No. 2 in D (op. 73) of Brahms; No. 2 in D (Sibelius); No. 4 in A (Italian) by Mendelssohn; and Tschaikowsky's fifth. The rest of the program Dr. Koussevitzky plans to select from the works of Debussy, Ravel, deFalla, Stravinsky, Handel, Rimsky-Korsakoff and Bach.

Hugh Ross to Conduct Westchester Music Festival

Hugh Ross, conductor of the New York Schola Cantorum, has been appointed conductor of the forthcoming twelfth annual Westchester Music Festival, to be held in White Plains, N. Y., in the spring. A performance of Haydn's Creation will be one of the principal features, and the program also includes numbers by Chadwick and composers of the New England school. The newly-elected president of the festival association is Dr. Laurence D. Redway. Other officers have been installed, and Mr. and Mrs. Julian Olney are to manage the festival.

Herbert A. Peyser Ill

Cable information from Vienna brings the regrettable news that Herbert A. Peyser, (former Berlin correspondent of the Musical Courier) suffered a stroke of paralysis last week in that city. His condition is serious but not alarming and he is being looked after by friends.

Minneapolis Orchestra Wins Tributes Under Batons of Ormandy and Paul Lemay

Work by Copland Has First Performance—Russian Lists Presented—Piatigorsky and Nelson Eddy Are Fêted Soloists

MINNEAPOLIS, MINN.—The tenth concert of the Minneapolis Symphony Concert, February 21, marked the official celebration of the orchestra's return from the winter tour. A large audience greeted the conductor, Eugene Ormandy, and the players with a generous welcome. The program offered a great variety; Divertimento (No. 17), by Mozart, the third symphony by Brahms, Statements by Aaron Copland (the premiere performance), symphonic poem, The Fountains of Rome by Respigni and the overture, Roman Carnival by Berlioz

The performance from beginning to end was finely drawn, with a shade too much edge in the string tone. The highest point of accomplishment was realized in The Fountains of Rome. The audience was interested in the first performance of Copland's Statements. The first movement called Prophetic was perplexing in its laconic abruptness, and the utter absence of a recognizable melody line. The second movement Jingo, both in rhythmic and harmonic content kept within the known present and aroused greater pleasure. The brevity of the work should have permitted an immediate second hearing; rehearing only will establish the worth of Mr. Copland's idiom. Part of the Mozart was exquisite in its detail. The Brahms' symphony was not sufficiently integrated to be convincing.

The Sunday concert of February 23 was devoted to Russian composers; Glinka, Tschaikowsky, Rachmaninoff, Rimsky-Korsakoff and Borodin were represented. Mr. Ormandy again presented the fourth symphony of Tschaikowsky without sacrificing its musical worth for its dramatic appeal. The third movement was a pleasing example of virtuosity. The audience was not large, but recalled the conductor repeatedly.

LEMAY LEADS ORCHESTRA

The eleventh concert of the Minneapolis Symphony Orchestra February 28, was conducted by Paul Lemay, assistant conductor, because of the illness of Eugene Ormandy. Be it noted that Mr. Lemay has made astonishing strides in his conducting. There is greater ease and intention in his motions and he also directs without score, as does Mr. Ormandy. Herman Boessenroth of the orchestra, arranged the prelude of the sixth sonata for violin alone by Bach. This composition opened the concert gaily. Beethoven's symphony (No. 2) followed. The fresh, unforced quality of this work was definitely preserved in Mr. Lemay's reading.

This was succeeded by the supreme experience of the evening—Dvorak's concerto for cello in B minor played by Gregor Piatigorsky. All too seldom one is uplifted by a matchless performance, the memory of which always remains fixed in the mind to give that word "artist" a definite meaning. Such was this experience. Mr. Piatigorsky played two encores by Bach for cello alone. Till Eulenspiegel's Merry Pranks by Strauss closed the program, a memorable one. Mr. Lemay was given an ovation by both the audience and orchestra.

PIANIST APPEARS

The piano recital of Countess Morsztyn on February 27 in the auditorium of the Women's Club was attended by a large audience entirely devoted to the playing of this artist. Emil Sauer's sonata in D major was the unusual offering for the principal work on the program. We suspect the playing was superior to the composition. Countess Morsztyn's readings of the Chopin group was the most revealing and admirable playing of the evening—out of these numbers arose a virile, almost a giant Chopin. Numbers by Debussy, Moniuszko-Melcer and Liszt closed the program.

NELSON EDDY IS SOLOIST

What does a manager do when a house is sold out ahead? One manager, Mrs. Carlyle Scott, manager of the Minneapolis Symphony Orchestra, immediately organized another concert. Nelson Eddy is the reason for the complete sellout of the twelfth symphony concert, March 6, and the reason why Northrop Auditorium was filled for the extra concert given on March 5. Both concerts were alike. The Symphony Orchestra again under the leadership of Eugene Ormandy played César Frank's symphony in D minor and Escales by Ibert. Mr. Eddy sang Songs of a Wayfarer by Mahler, Non piu andrai from The Marriage of Figaro by Mozart, Nelusko's Ballad Adamastor, Ruler of the Deep by Meyerbeer and numerous encores—very numerous.

Mr. Ormandy was at his brilliant best in the three numbers of Ibert. The symphony suffered from slowness particularly in the first movement, however, the last movement was most convincing. Mr. Eddy in the four German songs by Mahler sang with constant care for their meaning. He was not prodigal of tone, not an instant of exploitation of the vocal beauty which is his. The accompaniments of the orchestra were superb. In the other numbers, Mr. Eddy was more the glowing singer, gifted, virile,—an Adonis with a voice, and an alert singing mind. E. G. K.

GIOVANNI MARTINELLI, tenor of the Metropolitan Opera, is appearing widely in concert, opera and radio engagements this month and next. He sings in Buffalo, N. Y., on March 15 in a benefit concert for the Columbus Monument Memorial Fund presented by the Federation of Italian Societies; 19, he is to appear in New York in Il Trovatore; 24, in Boston in the Metropolitan's production of Aida in that city. Other concerts are in Cleveland's Masonic Auditorium, March 31; a program sponsored by the Civic Music Association, April 13, in Ashville, N. C.; and performances in Springfield, Mass., and Columbus, O., the same month. In May the tenor will go to Detroit to appear with the Detroit Civic Opera and later fulfill an engagement at Ann Arbor, Mich.

Municipal Art Committee to Cooperate with Philharmonic

The sub-committee of the Municipal Art Committee on Music at Popular Prices (Mrs. Charles Guggenheimer, chairman) and the subscription committee of the New York Philharmonic-Symphony Society have made plans for the Municipal Art Committee to assist in increasing the sale of the popular priced New York Philharmonic Orchestra tickets. The music departments of the colleges report a large demand for these tickets that may be met by establishing a personal relationship between those institutions and the Philharmonic-Symphony Society. In the future advance copies of the Philharmonic concert programs will be sent to the heads of the music departments for study and discussion. It is said that in the public schools, there are many children and young people interested in symphony concerts, and suggestion was made for a Municipal Orchestra to play in the public schools. The same speaker mentioned the large audiences which attend the concerts for children and young people in which Ernest Schelling conducts the New York Philharmonic Orchestra.

Hollywood Ballet to Present New Grofé Work in New York

The new ballet, Hollywood, composed by Ferde Grofé to a scenario by Fanchon, is a feature of the Hollywood Ballet, to be seen for the first time in New York at the Metropolitan Opera House on March 23 and 24, under the auspices of Mr. E. Roland Harriman for the Boy's Club of New York. This ballet was first presented at the Hollywood Bowl. The choreography is by Marcel Silver and Aida Barona and the costuming of this modernistic ballet was designed by Helen Rose. Other divertissements are on the music of A. Scriabin, Gustav Holst, Tschaikowsky, Smetana, Henry Eichheim, Debussy and Joseph Suk. This organization, numbering thirty-six dancers has begun its journey to New York, playing various cities in Texas and the South en route here.

Kate Neal Kinley Fellowship Contest

The fifth annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship at the University of Illinois is announced. The fellowship, which yields the sum of $1,000 to be used by the recipient toward defraying the expenses of a year's advanced study of the Fine Arts in America or abroad, was established in 1931 in memory of the wife of a former president of the University of Illinois. The competition is open to graduates of the College of Fine and Applied Arts and the University of Illinois and to graduates of similar institutions of equal educational standing whose principal or major studies have been in one of the following: music, all branches; art, all branches; architecture, design or history.

Applicants should not exceed twenty-four years of age on June 1, 1936. In the case of very promising candidates, however, the committee reserves the right to deviate slightly from this provision. The fellowship is awarded upon the basis of unusual promise in the Fine Arts. Candidates proposing to study in the executive or interpretative fields of music must submit to an examination held at the University of Illinois, June 6, 1936. Further information will be furnished by Dean Rexford Newcomb, College of Fine and Applied Arts, University of Illinois, Urbana, Ill.

Schelling Conducts Knickerbocker Orchestra

The Municipal Art Committee and the Board of Education of New York City presented Ernest Schelling conducting the Knickerbocker Symphony Orchestra in two of the series of symphony concerts which are being sponsored in the high school auditoriums of the city. One of the concerts was given on March 9 at the Girls' Commercial High School in Brooklyn, and the other at the James Monroe High School in the Bronx on March 10. The program was of American music, presenting In War Time (MacDowell), Call of the Plains (Goldmark), The White Knight from Deems Taylor's Looking Glass Suite, Animal Pictures by Ganz, Mr. Schelling's own Berceuse—Tarantella (for strings) and the American Fantasy of Victor Herbert.

Hofmann in Houston Recital

HOUSTON, TEX.—When Josef Hofmann played at the City Auditorium on February 24, this pianist gave an exhibition of spectacular quality. As pianism it was magnificent; as musicianship, a thrilling experience for the listener. The audience was extremely enthusiastic, and at the close of the program they remained seated until Mr. Hofmann gave another whole concert of extras. For sheer architecture his upbuilding from the first number to the last note was a rich experience for the listeners. K. B. M.

McArthur to Direct Elijah

On March 15, at the Broadway Tabernacle Church, New York, a performance of Elijah will be given under the direction of Edwin McArthur with the assistance of Harrison Potter. A chorus of fifty voices and the following soloists are to participate: Alma Milstead, soprano; Joan Peebles, contralto; Byron Warner, tenor, and Foster Miller, baritone.

Cherkassky Making Tours

Shura Cherkassky has returned to New York after fulfilling concert engagements in St. Paul, Minn., and Granville, O. On March 2 he played for the Phoenix Club, Baltimore; 5, at Redbank, N. J.; 29, he broadcasts from Baltimore on the At Home with the Steinway series. On April 6 Mr. Cherkassky has been scheduled to play in Oklahoma City, Okla.; 15, in Brooklyn.

Kolisch Quartet Heard in Detroit

Monte Carlo Ballet Russe Wins Acclaim for Colorful Productions—Sarah Osnath-Halevy in Folk Program

DETROIT, MICH.—The Kolisch String Quartet gave its initial concert in Detroit on February 26 at the Institute of Arts. Brought here by the Tuesday Musicale, a small audience heard a recital that was the epitome of clarity and refinement. The ensemble's skill and rhythm are unique and one marvelled at the leader, Rudolf Kolisch, playing left-handed first violin with such facility. Felix Khuner, second violin, Eugen Lehner, viola and Benar Heifetz, cello, completed this Quartet. They opened the program with Haydn's quartet B flat major played with a keen realization of the composer's spirit and idiom. The high light of the evening was Maurice Ravel's quartet, into which they put a spirit of boldness and highly poignant expression. The final number was Schubert's D minor quartet. They were repeatedly recalled and encored with the minuet from Mozart's D minor quartet.

BALLET RUSSE APPEARS WITH DETROIT SYMPHONY ORCHESTRA

The Monte Carlo Ballet Russe with the Detroit Symphony Orchestra gave four spectacular performances in Orchestra Hall February 27, 28 and 29. The audiences of tremendous proportions had the good fortune to witness on the opening night Manuel de Falla's Three-Cornered Hat, Rimsky-Korsakoff's Scheherazade and Midnight Sun. This correspondent was present at the second performance and saw the colorfully dramatized pantomime legend Choreartium, based on Brahms' fourth symphony, whose charms proved irresistible and the terpsichorean skill and clarity of characterization which the Monte Carlo Ballet combined with the Detroit Symphony Orchestra. The program opened with The Good Humored Ladies, high comedy set to the music of Scarlatti with choreography by Massine. It was colorful and magnificently done. The two other portions were well known Russian offerings devised by Fokine, The Spirit of the Rose danced to Von Weber's Invitation to the Waltz with Irina Baronova as the young girl and David Lichine in Spectre of the Rose. The Polovtsien Dances which closed the program were typically Russian in style, full of vim and bustling in character.

OSNATH-HALEVY RECITAL

Sarah Osnath-Halevy, an alumna of Meier Shefeye, the children's vocational school and home sponsored by Junior Hadassah was brought here by the Detroit Senior Chapter of Hadassah for their eighth annual $10,000.00 fund-raising effort for Palestine on March 4 at the Masonic Temple. Miss Halevy's voice has the distinct flavor and intonation of the Orient and she is without a doubt an actress of great charm who projects tragedy and comedy equally well. On her program were characterizations, songs and dances of Hebrew, Persian and Arabic origin. Her costumes were subtle and appealing and at no time was there the least injection of vulgarity. Praise should be given Elsa Fiedler as the accompanist who was very exact. R. C. B.

Mona Rani and Co-Artists to Appear in New York

Mona Rani, Hindu Dancer, and Her Hindu Musicians, already familiar to American audiences after many appearances in this country, returns to the Town Hall for another recital on March 21. Her program this year includes several new numbers. It will open with six dances to love songs of Hindustan. Among them are the Indian Nightingale Dance, the Kite Dance, Dance Ritual of the temple dancer and others. The latter half of the program is composed of dances to the accompaniment of wedding songs. There are six of them including a jungle wedding dance, the Nautch dance of a street dancer, a cobra snake charmer's dance and others. Accompanied by a variety of stringed instruments and drums her dances and songs cover a wide range of themes and celebrate a variety of occasions. The musical instruments and costumes are all original and genuine, some having been presented to the artist by reigning princes of India.

Budapest Opera Restages National Opus Successfully

Radnay's Eminent Directorship — Markus His Successor — Norma Restored—Many Guest Artists

BUDAPEST.—Opera, always one of the features of the musical life of this city, distinguished itself early in the season when Hunyadi Laszlo, by Francis Erkel (1810-1893), was restaged. The work, classed as our national opera, was first heard in 1844, at the old National Theatre which then gave both opera and drama, and whence the musical activities were removed to the present building in 1884.

The present attempt was an entirely new treatment of Hunyadi Laszlo, a greatly beloved and esteemed opera, based on one of the most intriguing characters and some of the most thrillingly romantic incidents in Hungarian story. It was entrusted to Gustav Olah, a young master of the art of stage decoration, assisted by Koloman Nadasdy, himself a skilful *régisseur*, these two artists conceiving of the work in fourteen "pictures," thereby following the example set by the cinema, in which form of art it is possible to reduce every element of dramatic action to its original setting and atmosphere. The experiment was interesting though it did not realize the success which had been anticipated; for after all, the moving-picture works with an eye which the legitimate stage does not command, and with those rapid lights and transitions the legitimate stage will never be able to keep company. The practise of optical magic is much easier on a linen curtain than between three dimensions.

The musical part of the restoration was magnificently achieved by Nicholas Radnay, the late director of the Budapest Opera, whose sudden death, a short time afterward came as such a shock to our musical world. A teacher of theory in one of our Music High Schools, he sprang into one of the important musical situations in the country, disclosing hitherto unsuspected genius. Realizing that the present epoch tended towards the visual, rather than the auditive part of performance, he gave his associates every opportunity to display their talents along this line.

NEW DIRECTOR

Laszlo Markus, Radnay's successor, was formerly chief *régisseur* of the Budapest Opera, where he showed a leaning towards French impressionism, giving of his best in his rare staging of Pelleas et Melisande by Debussy. As director however, he has not yet launched out into the expression of his own original talents, first making it his duty to complete the theatre's seasonal program as it had been established by Radnay, and in pursuance of which program we heard a restoration of Bellini's Norma. Sergio Failoni, "pupil of Toscanini," and who, like his master began as a cello player, conducted.

GUEST SINGERS

Many guest artists have appeared, bringing to us the lustre of lovely voices and the charm of operatic manners and ways peculiar to their particular nations. Thus we applauded the agreeable tenor of Eywink Laholm, from Sweden, and found occasion also to admire Mariano Stabile for his authentic Falstaff. There were too Alexander Sved, meltingly lyrical baritone; lovely Ella Nemethy; celebrated Maria Nemeth from Vienna; promising young Rozsi Huszka from Munich; Rosette Anday and Koloman Pataky from the Vienna State Opera; Stephan Ballarini and many others. All faithfully return to the stage of their first triumphs and there renew their successes.

KLEIBER CONDUCTS

Erich Kleiber won success for his conducting of some performances of Seraglio by Mozart and Rosenkavalier by Strauss. Kleiber will return to us next season, Budapest loving him for his unconcern (so far as tradition is concerned), his creative elasticity and his ever arresting manner of presentation.

AESTHETIC POINT

It may interest readers unacquainted with art in this part of the world to know that great importance is here attached to the scenic element of opera, the men in charge of that part of the work being considered fully as important and admired as much as the leading purveyors of high notes or *bel canto*. Gustav Olah, scenic chief of the Budapest Opera, possesses a classical nature which is balanced by the utmost harmony in taste In Zoltan Fulop he has found a romantic assistant, warm and searching in temperament and with predelictions for bold experiments The two artists complement each other in happy manner, the result being stagings of rare beauty and finish

DOHNANYI REAPPEARS

Recovering from a dangerous illness which lasted an entire season, during which time the Philharmonic Orchestra was conducted by native and foreign chefs, Dohnanyi has resumed his activities with that organization. Six of the eight concerts of the course have already been given. On the opening evening Dohnanyi himself played the Beethoven C minor piano concerto, and then conducted Berlioz' Fantastic Symphony.

Issay Dobrowen, Russian conductor, was guest at the second concert, performing with warmth of temperament the Poème d'Extase by Scriabin. Alfred Cortot, Frenchiest of French pianists, was soloist at the following Liszt concert, doing the E flat concerto and then presenting himself as conductor in the Faust Symphony—an ample demonstration of his esteem for one of Hungary's illustrious children.

The fourth evening was under the sign of Sibelius, in honor of that master's seventieth birthday anniversary. The soloist was Adolf Busch, who caused the Beethoven violin concerto to sing with his ever youthfully warm idealism. Finally, we heard the beloved organ work Weinen, Klagen, by Liszt, magnificently orchestrated by Leo Weiner.

MUSICO-ECONOMIC NEEDS

Few countries have a more peculiarly formed musical life than Hungary, though the unusual aspects may not at once be visible. The country is small and yet few lands have such a great export of artists. Make a tour of inspection of the orchestras and music schools of the world and you will not find many without Hungarian members.

Hungary is small—after the war it lost two-thirds of its former territory—and is now confronted with a serious problem in how to care for its numerous musical progeny. Indeed it has a problem in providing for even the best ones, if for no other reason than that it finds it difficult to meet their pretensions.

PATRIOTIC APPEAL

Those musicians who feel the call of patriotism, and have a permanent love for and sense of duty to native country, usually resist temptations to wander abroad, and, motivated by national cultural ideals and exigencies, stay home, sure that while building up the home-land, they are in their rightful place and occupation.

Thus we find "at home"—apart from occasional short concert tours—Bela Bartok, Hungary's celebrated and honored modern composer. Bartok, according to his own confession, says he is able to compose only in Budapest. Another musician who has not deserted the native heath is Zoltan Kodaly, young friend of Bartok, and collaborator with that musician in a now celebrated historical collection of old Hungarian folk songs.

Others who have stayed on are Prof. Dr. Eugen Hubay (until two years ago director of the Music High School) and Prof. Dr. Ernest Dohnanyi, present director of the Music High School, director of the Hungarian Radio and president-conductor of the Budapest Philharmonic Orchestra.

BRUCKNER AND BARTOK

The D minor symphony, of Bruckner, and the exciting Mandarin Suite, of Bela Bartok, were chief offerings at the Philharmonic's fifth session. Guila Bustabo, young American violinist, was the soloist of the evening. Her art was greatly admired. The sixth concert gave us a perfectly worked out Dante Symphony by Liszt.

ALEXANDER JEMNITZ.

GLADYS AXMAN,
dramatic soprano, will sing in performances of La Tosca and Cavalleria Rusticana under the Alfredo Salmaggi management, starting March 25, at the Hollywood Theater, New York.

Lois Bannerman and John Holland in Brooklyn Program

BROOKLYN, N. Y.—Lois Bannerman, harpist, and John Holland, baritone, were the artists presented in the third of a series of Sunday evening concerts in the main lounge of the Towers Hotel. The program, which was well planned and beautifully performed, drew a record attendance. Numbers in the three groups of solos offered by Miss Bannerman that found especial favor with the audience were The Fountain by Zabel, Carlos Salzedo's delicious Night Breeze and the difficult Legende des Elfes by Renié. The young player's sincerity, aided by a tone of fine texture, excellent technic and good rhythm, drew warm applause.

Mr. Holland, who has returned from a concert tour of the West Indies and South American countries, revealed a voice of natural beauty and considerable power. Worthy of mention was his diction, which was well enunciated and clearly projected. He chose numbers by Schubert, Carissimi, Charles, Guion and others. Both artists were called upon to add several encores to the printed program. Frank Chatterton furnished accompaniments of distinction for Mr. Holland. G. N.

Althouse and Gonvierre Heard

Paul Althouse, tenor of the Metropolitan Opera, and Claude Gonvierre, pianist, were guest artists at the first Ladies Day reception at the Saint Nicholas Club, New York. Included among Mr. Althouse's offerings Siegmund's Liebeslied from Die Walküre and English songs by Mana-Zucca, Jacques Wolfe, Head and Veve. Mr. Gonvierre played compositions by Schumann, Debussy, Rhene-Baton, Poulenc, Chopin and a Spanish group by Ripero and deFalla. Both responded to innumerable encores demanded by the audience, who showed themselves thoroughly appreciative of the high standard of musicianship and performance marking the program of these distinguished artists.

N. L.

Grace La Mar in Lecture-Recital

On March 3 the American Woman's Association, New York, presented Grace La Mar in a lecture-recital on The Development of the German Lied. Alfred Boyce read the notes prepared by Miss La Mar, who sang appropriate excerpts from the vocal writings of Schubert, Schumann, Brahms, Wolf and Marx. Miss La Mar's voice is of good quality and her musicianship and interpretation impeccable. Her German diction was exemplary, and she lent poignant meaning to the text of each song. Mr. Boyce's fine piano accompaniments were eloquent of knowledge and tonal ability. G. N.

Josephine Forsyth Visits New York

Josephine Forsyth, composer of Cleveland, recently went to New York with Mrs. Charles D. Dawe to meet the Orpheus Male Chorus of Cleveland (of which Charles D. Dawe is conductor) who were returning from a tour of Russia. On their programs the chorus featured two songs by Miss Forstyth. Among radio presentations of Forsyth compositions was a performance of A New Year Carol and The Lord's Prayer by a chorus over WGAR. The Cleveland Jewish Society were heard in A New Year Carol on WTAM.

Atlanta Announces Spring Festival

Philadelphia Orchestra to Appear in April Festivities—Myra Hess Impresses in Recital Before Music Club

ATLANTA, GA.—With the robin's migration to the North, musical notes of spring concentrate on artistic features of the Dogwood Festival in Atlanta, the first of its kind ever to be held. On April 20 Georgia's flower festival will be inaugurated with the concert by the Philadelphia Symphony Orchestra with Leopold Stokowski, conducting. This will be the first time the orchestra has ever appeared in Atlanta. Mr. Stokowski has conducted a rather extensive survey, through local newspapers, to determine Atlanta's taste in programs. There has been variety in the requests sent in that have run the gamut of compositions by Bach, Beethoven, Brahms and Wagner to lighter and less taxing compositions of shorter length than symphonies. One music lover insists that the management refrain from including "those long-drawn-out symphonies" and that music of a type appreciated by the average music lover be given.

DANCE EVENTS

Another outstanding feature of the Dogwood Festival will be the dance-dramas which are to be presented by the Dance Crafters. Mendelssohn's Midsummer Night's Dream will be offered, purely as dictated by the music of Mendelssohn and its interpretation through the dance medium and not as a play, according to Mr. Reinhardt's production. A choral-speaking group from Agnes Scott College is to give Shakespeare's lines in explanation of each dance episode. Hänsel and Gretel will be presented in dance-drama form also. Both are to be accompanied by orchestra.

MYRA HESS IN RECITAL

The concert by Myra Hess, celebrated English woman pianist, reached the high water mark of artistic success for this season. Especially is this true of the independent series of three concerts presented by the Atlanta Music Club for its members. This series which was chosen with musical discernment was climaxed by the pianist whom the late King George chose to honor with the title of Commander of the British Empire, for Service in Music. The Atlanta Woman's Club Auditorium was crowded with an audience composed of the musically astute of the city for the concert by Miss Hess on February 26. To the poetry and warmth of the pianist's playing of Bach's fantasia in C minor, and partita in B flat, they paid homage. And to her brilliance, fire, beautiful tone coloring and splendid abandon in Schumann's Etudes Symphoniques, they surrendered.

Her playing of Brahms' intermezzi and caprice was an exposition of the artist's fine powers of interpretation. Beethoven's sonata (opus 110) showed again her extraordinary digital control, singing tone and feeling for lyric and dynamic values. However, it was in the works of Bach, Brahms and Schumann that her interpretative powers were at their best. This was the second time Miss Hess has played in Atlanta and the enthusiastic reaction to her last concert for exceeded that of her previous appearance here.

RESIDENT ARTISTS HEARD

Programs that have been presented by local musicians that have drawn their quota of interest and audience, number the most recent one, Modern Program Music, which was on March 4 with Irene Leftwich as chairman. The musicale was one of a series presented by the Atlanta Music Club. Harriet L. Hirsch, pianist; Frances Stukes, contralto; Eda Bartholomew, accompanist; and Georg Lindner, lecturer, presented the program. Miss Leftwich and Mrs. Hirsch played two piano arrangements of program music.

PROGRAM AT BRENAU COLLEGE

Julia Oliver Eckford, pianist, and Mrs. L. D. Scott, violinist gave the first of a series of "exchange programs" at Brenau College on March 4. Brahms' piano and violin sonata (opus 100), was the feature. Miss Eckford gave two piano solos, Niemann's An Evening in Seville and Chopin's etude (opus 10, No. 12). M. S. W.

Cleveland Orchestra Gives Merry Stage Hearing of Die Fledermaus

Grete Stueckgold Heads Cast of Johann Strauss Operetta, Sung in English Under Batons of Artur Rodzinski and Boris Goldovsky—Modern Scenic Dress a Feature

CLEVELAND, O.—Returning from a tour of seventeen concerts in the East and North, the Cleveland Orchestra entered the musical comedy field in a hilarious presentation of Johann Strauss' Die Fledermaus, with all the dash and brilliance required by this tuneful score. Curiously enough, the swaying waltzes did not sound dated but immediately spread that atmosphere of carefree delight and festivity of old Vienna to envelope the audience which presently entered into the spirit and made merry with the artists and proceedings on the stage. Dr. Rodzinski, battling valiantly against the grippe, conducted the first two acts of the premiere, but was unable to continue and handed the baton to Boris Goldovsky, who had prepared the chorus efficiently. He also proved his competency as conductor on this occasion as well as later in the week when he took over conductorial duties for the third performance. Only standing room was available for the three evenings; much of the light opera's popularity was doubtless due to the fact that it was given in English. Even costumes and stage settings were modernized and Americanized. The use of a nonchalant "O.K." by Alfred, the tipsy music teacher sung by Albert Mahler, fairly convulsed the audience.

A BRILLIANT CAST

Grete Stueckgold, beautiful to gaze upon, of opulent voice, was the coquettish Rosalind. Adele, her maid, was played by Margaret Codd. George Meader, Dennis Noble and Abrasha Robofsky did their parts capitally, as did Bernard Poland and George Roberts. Carabella Johnson again demonstrated her acceptable histrionic talents in the role of the Prince. She was the only one who appeared in period costume; all others wore modern evening clothes. Donald Dickson, baritone, who has won a scholarship at the Juilliard Graduate School, appeared in the second act, singing finely an aria from Hamlet.

Colorful and dazzling were the ballets in the ballroom scene; the Beautiful Blue Danube floating along gracefully in pastel colors, with Mary Elizabeth Gleason leading the ensemble. The Hungarian ensemble was less happily realized, the costuming being more Polish than Hungarian and the lively Czardas suffering from rigidity. On the whole, however, it was highly amusing, and a "good time was had by all" and on both sides of the stage. Wilhelm von Wymetal came from Hollywood to direct stage matters and Richard Rychtarik designed the modernistic scenery.

OTHER EVENTS

The Cleveland Civic String Quartet, organized under the auspices of the Federal Music Project, presented an all-Mozart program at the Cleveland Museum of Art. They were assisted in the clarinet quintet by William Deboucher; members of the quartet are: Edward Crevoi and Albert Bandy, violinists; Harry Minsky, cello, and Emery Benkoe, viola.

The Women's Little Symphony Orchestra, conducted by Ruth Sandra Rothstein, gave its second concert of the season at the Little Theatre of Public Hall in a program embracing the Oberon Overture (Weber), Schubert's fifth symphony, Mozart's Kleine Nachtmusik, the Boccherini Minuet and Brahms Hungarian Dance (No. 6). Applause was hearty.

The dance is enjoying a more than passing vogue this season in its manifold and varied forms. The ultra-modern was glorified by Eleanor Frampton and her group in the footsteps of Doris Humphrey and Charles Weidman. An interesting program with music by Bach, Moussorgsky, Brahms and Prokofieff, Lionel Novak at the piano, was offered by the group at the Play House.

Nini Theilade and Dimitri Romanoff appeared at the Euclid Avenue Temple in an evening of more conventional, but lovely and expressive pantomime. They were assisted musically by the Whitney Trio and chose a wide variety of subjects for their impersonations. César Franck, Debussy, Bach, Prokofieff figured repeatedly on their program.

Alexander Manke, who has made Cleveland his home for the past five years, presented a program of his own compositions at the Lakewood Community Centre with the assistance of Louis Krch, violin, Frieda Schumacher, piano, and Lillian Hoher, contralto. A cello concerto, played by the composer, a group of trios and several cello solos completed the program.

Mrs. Emil Brudno announces the attractions for next season's concert course under her direction as follows: Kirsten Flagstad, October 21; Lauritz Melchior and Ginette Neveu, French violinist, November 27; Kreisler, December 4; Trudi Schoop and Her Comic Ballets, January 15; and Artur Schnabel, January 29. R. H. W.

Active Fortnight in El Paso

San Carlo Opera, Ballet Russe, Ted Shawn Dancers and Club Events Are Featured

EL PASO, TEX.—February opened auspiciously and gave us three attractions in the first week. February 3 brought us the San Carlo Opera Company for two performances. In the afternoon The Tales of Hoffmann was sung with Rolf Gerard in the title role. The evening performance of Aida was pleasing with Bianca Saroya, a great favorite in El Paso, in the title role. Ljuba Senderowna, a newcomer to us, did fine work in the part of Amneris.

DANCE EVENTS

On February 4 the Ballet Russe appeared under the auspices of the Symphony Association drawing a near capacity house.

One of the most unusual performances of the season was that of Ted Shawn and his Men Dancers on February 13, who came here under the management of Mrs. Hallett Johnson. Mr. Shawn has made for himself a place of distinction in the dancing world.

CLUB PROGRAMS

This being Texas Centennial year, all the programs given by the local clubs are using that as their theme. One of the finest of these programs was given on February 11 for the MacDowell Club, and repeated for the music department of the Woman's Club on February 12. The programs were under the direction of Mrs. W. R. Brown, and given in episodes depicted the History of Music in the Valley of El Paso.

MACDOWELL CLUB MUSICALE

On February 25 the MacDowell Club presented Florence Crissey, violinist, and her artist pupils, Josephine and Virginia Feeback, Louise Bolton, Mary Scott and Orva Feeback, in a program of trios by Loeillet, Zoltan Kodaly, Beethoven and Dvorak. This group of serious young people showed fine tone and interpretation. H. J.

Boston Espouses Fourfold WPA Musical Program

BOSTON.—A fourfold program of musical activity under the Works Progress Administration is being carried out in Massachusetts under the direction of Louis J. Cornell, assistant to the National Director of the Federal Music Project.

Beginning wth Puccini's Madam Butterfly early in April a series of operas will be presented in Boston using the best orchestra, choruses and soloists available on the WPA rolls. Among the operas to be presented are Hansel and Gretel, The Flying Dutchman, and Paul Allen's The Last of The Mohicans. This last work, written by a Boston composer, was first presented at Florence, Italy.

Perhaps the most far-reaching plan on the Federal Music program is the teachers' project designed to give instruction in voices, piano, violin and other orchestral instruments, music history, appreciation, and the theory of music to members of relief families, WPA workers and underprivileged children. Originally drawn up for Boston only, the teachers' project has been extended to include the entire state. More than 2,000 pupils are enrolled in Boston and close to 50,000 applications have been received from Massachusetts as a whole. The instruction is given in classes conducted in centrally located educational and municipal institutions. The teaching staff consists of unemployed teachers of music, and the instruction is given only to those whose circumstances do not permit them to study under privately paid teachers or in established conservatories. Far from creating competition for the private teacher the project opens up avenues of music education heretofore closed to a surprising number of potential lovers of music.

The third feature of the program is the Composers' Forum Laboratory. The purpose of the forum is "to provide an opportunity for serious composers to hear their own compositions, to test the reactions of auditors, to present their own particular viewpoint, and to benefit by public discussion of their works."

Each meeting of the forum will be devoted to the works of one composer and include biographical and introductory remarks by the director, explanatory notes by the participating composer, the actual performance of the work under discussion by an orchestra or chorus, and a discussion period under the supervision of the director.

The first regular meeting of the forum will be held March 20. The composer to be represented is Frederick S. Converse. Thereafter these meetings are held each week.

Arthur Wilson has been appointed director and he is to be assisted by an advisory committee consisting of Dr. Serge Koussevitsky, Honorary Chairman; Walter Piston, of the division of music at Harvard University; John P. Marshall, Dean of the College of Music, Boston University; Heinrich Gebhard, pianist and pedagogue; Mabel Daniels and Paul Allen, American composers.

An opportunity similar to the Composer's Forum Laboratory is being given to young composers, conductors, and soloists to gain experience with an orchestra. One of the WPA orchestral units is devoting one afternoon each week to a "laboratory rehearsal." A well-balanced orchestra of full instrumentation is placed at the disposal of young talented musicians, and affords them that opportunity of appearing with an orchestra which is so difficult to obtain.

A clear indication of the size of the work may be derived from a few figures for Boston alone. There are 1026 musicians working for the Works Progress Administration. Three orchestras of symphonic proportions, four smaller concert orchestras, four bands, and three choruses are among the units functioning in the city. Approximately 150 concerts are given each month attended by almost 100,000 persons. E. D.

Isidor Achron to Tour in Europe

Isidor Achron, pianist, who gives a Town Hall, New York, recital on March 16, is to sail for Europe early in April. His concert tour there opens with an appearance in Holland on April 25-27. He then goes to England, France and Spain.

Lois Bannerman's Engagements

Lois Bannerman, harpist, was heard on March 1 at the Towers Hotel, Brooklyn, N. Y.; 8, she gave a recital with Marion M. Bannerman in the auditorium of the Bay Port High School, Bay Port, N. Y.; 18, she has been engaged as guest artist for the Chaminade Club in Brooklyn.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

HELEN JEPSON

ROSE BAMPTON

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FOR A SUCCESSFUL CONCERT COURSE

EACH year at just about this time, the local concert managers begin to lose sleep through worry over the attractions they must book for their next season's courses. The national manager, traveling and observing as he must, is in an excellent position to comment upon this strenuous period. Obviously no one formula for a successful course would be workable throughout the land. Each community differs widely from its neighbor in artistic taste. Nevertheless, there are three cardinal points of guidance which many local managers have used for years in steering their enterprises into prosperous channels. When there are hundreds of artists to be considered, these three points have helped again and again to simplify and speed up a successful selection.

PRIMARILY, the artist must have *drawing power*. Local managers are not all in the business for love of it. Most of them want to make money; and they should not have to work twenty-four hours a day from Spring to Fall to fill their halls with series subscribers. True, they have a strenuous selling job to do, but each artist should carry his burden in the sale of course tickets. Names such as ELMAN, GIESEKING, MARTINELLI, MORINI, ONEGIN, ROSENTHAL, and JOHN CHARLES THOMAS have definite box-office appeal. These artists possess a *name-quality* which will sell course tickets anywhere.

SECONDLY, the artist must *please*. He must give a satisfying program so that the patrons will ask for his return at once. There is no room for mediocre talent in a highly successful concert course. One second rate attraction will give a black eye to a list of top-notchers. It may be an attraction which can be bought cheaply; but it will surely be expensive in the end. Series subscribers know they are in for a thrill if ELMAN, GIESEKING, MARTINELLI, MORINI, ONEGIN, ROSENTHAL, or THOMAS are included in their concert schedule. These names stand for satisfying performances—inspired entertainment!

DORIS KENYON

FINALLY, it is up to the local manager to introduce new artists to his patrons. Series subscribers place confidence in the local manager when they send in their cheques. The successful director must present unusual new talents year after year in order to build up and hold this confidence. If the newly discovered talent satisfies the first year, it becomes a drawing card on repeat dates. Such has been the short career of MILA KOCOVA in this country. The far-seeing local managers who took the beautiful soprano last season have already asked to have her back. Her artistry satisfied their patrons supremely; her name on their new announcements will make the ticket-selling easier for them this year. The return of MORTZ ROSENTHAL looms up as the outstanding musical event of the 1936-1937 season. Many new concert-goers have come into the fold since his last appearances here five years ago, hence he will combine the finest *name-quality* with a certain element of *originality*.

IN addition to the immortals mentioned above, there are two salient novelties on that horizon which local managers continually scan. It is good news to many impresarios that DORIS KENYON will bring her $20,000 worth of costumes back from London for another American tour of song recitals. Wherever DORIS KENYON has been booked she has captivated the audience with her beauty, her lovely voice, her original and intelligent impersonations, and her rare personal charm. For those concert courses which require rounding out with such a novelty, KENYON is the one which will draw and please the most.

PRINCESS LEILA BEDERKHAN will make her return to the United States after an absence of five years. Her dances of the Orient provide as educational and entertaining an evening as any artist can offer. Piano and percussion form the musical background before which her highly trained body, clad in gorgeous and authentic costumes, performs to delight her audiences. *Glamorous* is the word for her person; *thrilling* the proper description of her art. She has spent many years in research on the ancient religious dances of her people. The fiery imagination of this very modern and exceedingly beautiful princess has converted these traditional subjects into a program which sparkles like champagne. BEDERKHAN will *sell;* she will *please;* and she is something *new*—the three ingredients for a successful concert course!

PRINCESS LEILA BEDERKHAN

ANY requests for information about concert courses may be addressed to Management: Charles L. Wagner, Inc., 511 Fifth Avenue, New York City, where they will receive the intelligent and personal attention so vital to artistic success.

NEW YORK CONCERTS

MARCH 2

Aniceta Shea Another Naumburg prize winner was launched on Monday afternoon at Town Hall. This was Aniceta Shea, soprano, a young singer of unusually fine natural gifts. Full and rich, her tones are of distinctive quality. Her best singing was in the middle register, although ample promise was displayed throughout the considerable range of her voice. She gave much pleasure to the large audience assembled, and they applauded her with warmth. Beginning her program with the Suicidio aria from Gioconda, she also included German, English, Italian and French numbers. Her adept accompanist was Erno Balogh.

Philharmonic-Symphony Chamber Orchestra The last concert in a series of five for the benefit of Bennington College was given by the Philharmonic-Symphony Chamber Orchestra (Hans Lange, conductor) in Town Hall before the usual large subscription audience. This closing program in the historical cycle was devoted to modern works and included first performances of three American scores.

Music for Chamber Orchestra by Dante Fiorillo, holder of a Guggenheim Fellowship, who has to his credit some 350 works at the age of twenty-five, was a laudably sincere work, original but rather formless and diffuse. The former Prix de Rome student, Walter Helfer's Water Idyl, a barcarolle for chamber orchestra, offered some melodious material treated in a formidably dissonantal manner, revealing a promising talent. A Ballade by David Diamond, recent winner of the Whiteman Prize, contained a solid thematic subject, ingeniously developed, with some leanings on more eminent worthies of the modern school.

Not a first performance, but interesting nevertheless, was a Scherzo Caprice by Daniel Gregory Mason, professor of music at Columbia University and an esteemed composer. This work had some Brahmsian suggestion in its well-constructed, harmonically orthodox and cheerful pages. The closing number was Paul Hindemith's Kammermusik (op. 24, No. 1), a four-movement composition in the familiar polytonal and ingeniously contrapuntal manner of this eminent German composer. It stood out as the most proficient score of the evening, though not for any weighty or memorable utterance.

All the works were carefully prepared and performed with irreproachable tonal sheen and technical accuracy, the more remarkable in that the idioms of much of the music were difficult to present effectively. Mr. Lange and his players reaped an avalanche of applause, indicating that there will be a warm response to the promised second series next winter.

MARCH 3

Oratorio Society of New York The tenth complete hearing of Bach's Mass in B minor by the Oratorio Society under Albert Stoessel drew the customary capacity audience, with many standees, to Carnegie Hall. Testimony to the hold which this greatest of choral works has upon the younger generation was found in the many students who mingled with the older subscribers of the society, including many eminent musicians. The performance again began at half past seven o'clock, with a lengthy intermission at nine.

The soloists were Winifred Cecil, soprano; Risé Stevens, mezzo-soprano; Dan Gridley, tenor, and Robert Crawford, bass. The orchestra of sixty had as its excellent instrumental soloists Charles Lichter, concertmaster; Georges Barrere, flute; Bruno Labate, oboe; Carlos Mulinex, oboe; Bruno Jaenicke, horn; Alfred M. Greenfield, harpsichord-piano, and Hugh Porter, organ.

There was an especial spirit of devotion and excellent response by the chorus in the second half of the work, beginning with the Credo. This reached its climax in the truly inspired performance of the Sanctus. Here Mr. Stoessel's several hundred singers outdid themselves and sang with a spontaneity, balance and sonority that are seldom attained in this most sublime of all choral utterances. Throughout the conductor's dependable sense of structure was always in evidence, and his command of the huge choral and orchestral forces resulted in a reading of increasingly impressive sort.

The soloists were highly adequate, Miss Cecil giving clarity of voice and sound musicianship to her several ensemble numbers, Miss Stevens excelling in her impressive voicing of the alto arias, and both Mr. Gridley and Mr. Crawford showing the authority and experience demanded by their roles. The work of the solo instrumentalists was of superb quality, one possible exception being the vexed accompaniment to the Quoniam aria. Especial credit devolves upon Mr. Jaenicke for his heroic performances of the taxing brass passages which play so important a part in this work. The audience gave long applause to conductor and artists at the end of each half.

Egon Petri and Michael Zadora Egon Petri and Michael Zadora combined in a two-piano recital at Town Hall, and gave a program of especial interest to keyboard followers. The concert was for the benefit of Hashomer Hatzair, a Zionist Youth organization.

Both players are Busoni disciples, a fact which accounts for the unusual composition they employed: Busoni's arrangement of Mozart's Magic Flute Overture; Busoni's improvisation on a theme by Bach; Duettino Concertante by Mozart-Busoni; Mozart's sonata in D; Liszt's Don Juan Fantasia; and Mozart's fantasy in F minor, arranged by Busoni.

Instead of the customary end to end position of pianos at duo recitals, Messrs. Petri and Zadora had the instruments placed side by side so that the keyboards adjoined.

The performers both are musicians and technicians of outstanding worth, and their merits shone with particular effect in this list of serious works, which they set forth with deep understanding, elevated feeling, and consistent brilliancy in execution. Impressive ensemble was achieved, and also tasteful matching of tone and technic.

Plaudits in plenty rained upon the artists, and much of it came from some of their eminent pianistic colleagues.

MARCH 4

Beatrice Harrison and Henri Deering Beatrice Harrison, English cellist, and Henri Deering, American pianist, joined forces for a recital in Town Hall on Wednesday evening. The combination drew a good house of receptive and cordial auditors. Much interest centered around the first American performance of a sonata for cello and piano by Arnold Bax. This is an extensive score, divided into *moderato, poco lento, molto vivace ma non troppo* and *epilogue—moderato tranquillo*. The sterling art of Miss Harrison and Mr. Deering gave a fine setting for this composition, with the result that its introduction was notable for finesse and power of performance. However, the material which Bax has employed is stretched out much too long. There are passages of arresting musical expression, but they are oases in arid expanses. The best part is the *poco lento*, in which poetry, melody and grace predominate. The other major work of the occasion was the familiar Brahms sonata in E minor. It was played with competence and devotion by Miss Harrison and Mr. Deering. Each of the participants gave a group of solos, varying the list by displaying their tonal abilities separately. The last of the printed list found them together again in three chorales for cello and piano by Bach, arranged by Kodaly. Both of these noted artists received hearty plaudits from the audience.

MARCH 5

Philharmonic Orchestra Arturo Toscanini did symphonies Nos. 8 and 9 by Beethoven at the Thursday and Friday concerts of the Philharmonic Orchestra in Carnegie Hall. Verdi's Requiem had been originally announced for performance but was cancelled owing to Dusolina Giannini's illness.

The eighth had gracious and clarified interpretation at the hands of the beloved conductor, whose New York activities are rapidly drawing to a permanent close, more's the pity.

His monumental reading of the ninth is familiar and needs no new description. As before, his intense musicianship and eloquence of feeling helped to make profound publishment of the immortal score.

The work was done with the regular choral close, splendidly sung by the Schola Cantorum.

Rose Tentoni gave clear, warm voice and intelligent musical shaping to the soprano measures. Charles Kullmann, tenor, contributed admirable vocal quality and fluent phrasing. Rose Bampton's rich contralto color, and Ezio Pinza's resonance and dignity added fullness to the eminent quartet.

There was prolonged commendation from the strongly stirred listeners.

MARCH 6

Alan Seymour Alan Seymour, a young pianist who has appeared in previous seasons in New York recital, gave a program in Town Hall on Friday night. Bach, Beethoven, Paderewski and Chopin occupied his list, Bach represented by the Fantasia in C minor and the D major prelude and fugue; Beethoven by the Waldstein sonata; Paderewski by a group of four pieces, and Chopin by an extensive assortment, including the E flat minor polonaise, three preludes, three mazurkas, two etudes, the nocturne (op. 62) in E, and scherzo (op. 31) B flat minor. Mr. Seymour has an excellent technical equipment and considerable depth of musical feeling. His style is more happily exhibited in the lyric type of keyboard expression than in the more formal numbers. His audience was large and accorded him enthusiastic applause.

MARCH 7

Philharmonic Concert for Young People The Symphonic Poem was the subject of the fourth concert for children and young people in which Ernest Schelling has conducted the New York Philharmonic Orchestra this season. Carnegie Hall on Saturday morning held its accustomed crowd of youngsters and their attendant adults. This appreciative assembly was further regaled by a guest appearance of Gladys Swarthout, mezzo-soprano. The first number on the printed program was MacDowell's The Saracens, but Mr. Schelling explained that he would substitute a Dirge from one of the MacDowell suites, this alteration in tribute to Josef Stransky, former conductor of the New York Philharmonic Orchestra, who had died the same week. The symphonic poem and its musical outlining of concrete images and tangible elements was explained by Mr. Schelling, his remarks illustrated by the usual accompaniment of slides. The orchestra then played Till Eulenspiegel's Merry Pranks by Strauss, Sand by Mary Howe, Eichheim's Siamese Sketch, and the Fêtes of Debussy. Miss Swarthout, charming in appearance and in fine vocal form, won rapturous applause for her singing of the Connais-tu le Pays and the gavotte from Thomas' Mignon. She granted an encore, and was summoned back for repeated bows. The "everybody sing" interlude was When Johnny Comes Marching Home, followed by the orchestral performance of Roy Harris' overture based on this tune.

Elman and National Orchestral Association Mischa Elman and the National Orchestral Association gave the fourth concert of their Concerto Series (five programs in all) at Carnegie Hall, before an audience that filled all parts of the house, and enjoyed the concertos by Vieuxtemps, A minor; Glazounoff, A minor; Brahms, D major. Leon Barzin led the orchestra.

Elman's mastery had beautiful revelation in his performances. He gave voice to the lighter romantic pages of the first two compositions, with style and feeling as authentic as the deep seriousness and elevated contemplation with which he interpreted the supreme measures of Brahms.

In every department of fiddle art, Elman shone gloriously—in the warmth and purity of his tone, accuracy of technic, and versatility of musicianship. He was acclaimed to the echo by his rapturous devotees.

Barzin again furnished proof of his gifts with the baton, and his understanding of ensemble cooperation in its finest sense. He, the soloist, and the orchestra, were a soul satisfying unit in the symphonic work by Brahms.

Barrere Little Symphony Orchestra and Alice de Cevee On Saturday afternoon at Town Hall a large audience applauded Georges Barrere as conductor and commentator with his Little Symphony Orchestra, in a program of vivid contrasts. Alice de Cevee, pianist, was the assisting artist. Mr. Barrere opened his list with a resurrection of the somewhat naive little overture written by Mozart at the age of sixteen for his opera, Lucio Silla. Then came the same composer's glorious concerto in E flat major, which Miss de Cevee played competently with a serviceable technic, round tone and well-grounded musicianship. Her reception by the audience was markedly enthusiastic. She had recognition also for her appearance later in the concert as pianist in Milhaud's Sonatine. A first New York performance was given to a suite from William Grant Still's choral ballet, Sahdji, a skillfully scored series of aboriginal dramatic pictures. Miss de Cevee appeared in a group of piano solos, including first hearings of Paul Nordoff's variations on a Bavarian Dance, and Marion Bauer's Fairy Tale; as well as three numbers by Debussy. The ensemble also presented four excerpts from Rameau's delicious Les Fetes de L'Amour, and three colorful dances by Albeniz. The conductor enjoyed warm applause both for his inimitable remarks on the program and for his evident thorough and precise knowledge of music from various periods exhibited in his conducting.

MARCH 8

Arthur Fear Arthur Fear, English baritone, who has sung in opera at Covent Garden, and appeared last season in a New York concert, was heard in a Town Hall recital on Sunday afternoon. Mr. Fear was at his best in his songs in English, which were done with vigorous command of a sizeable and sympathetic voice, knowledge of tradition, and

(*Continued on page 30*)

Said of EUNICE NORTON:

"SHE HAS THE MUSICAL EQUIVALENT OF DYNAMITE AND ELECTRICITY AT HER FINGERS' ENDS."

Edward Moore,
Chicago Daily Tribune.

FLORENCE EASTON

"COMES INTO HER OWN AGAIN"

at the Metropolitan and receives

a warm welcome from a capacity house

N.Y. HERALD TRIBUNE
March 1, 1936

Easton Is Back, As Brunnhilde, After Six Years

English Soprano Returns to the Metropolitan in Evening Wagner Opera

HERALD-TRIBUNE

Florence Easton, long a leading soprano of the Metropolitan Opera Company, reappeared at the Metropolitan yesterday, after six years' absence, as Brunnhilde in "Die Walkure," the second performance of the evening Wagner cycle. The other principals with the English soprano were Gertrude Kappel, as Sieglinde; Paul Althouse, as Siegmund; Ludwig Hofmann, as Wotan, and Emanuel List, as Hunding, with Artur Bodanskey conducting.

Mme. Easton was generally in good voice, especially in her middle and lower notes, while occasional top tones gave a certain impression of effort. But in the expressiveness of her singing, and in the interpretation as a whole from a musical and dramatic point of view, she did admirable work, giving an impression of a thorough understanding of the role and its emotions, and particularly its tenderness in the scene with Wotan in the second act. Here she proved to be an excellent operatic listener, giving an effect of absorption and interest which heightened the significance of the narrative well sung by Mr. Hofmann.

There was notable vitality in the orchestral performance under Mr. Bodanzky's leadership, and this was noticeable in the work of the various principals, and was reflected in the intent listening of a capacity audience.

N.Y. WORLD-TELEGRAM
March 2, 1936

Florence Easton Returns.

FLORENCE EASTON, who had not appeared at the Metropolitan since the "Madama Butterfly" of April 10, 1929, returned to that august stage on Saturday as Bruennhilde in "Die Walkuere," finding abundant favor with the capacity audience. The cast included also Mme. Kappel (Sieglinde), Mme. Branzell (Fricka), Mr. Althouse (Siegmund), Mr. Hofmann (Wotan), and Mr. List (Hunding).

The Metropolitan's triple bill of "Pagliacci," "Serenade" and Gianni Schicchi" delighted another big house at the Saturday matinee. In "Pagliacci" Mme. Mario was this time the Nedda, and in "Gianni Schicchi" Julius Huehn replaced Lawrence Tibbett in the title role.

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NEW YORK TIMES
March 1, 1936

FLORENCE EASTON WARMLY RECEIVED

Gets Enthusiastic Reception After Seven Years' Absence From Metropolitan Stage.

Florence Easton was fervently welcomed back to the Metropolitan fold by the huge audience which attended last night's performance of Wagner's "Die Walkuere" at the Broadway house. The former favorite, who was last heard on the same stage in "Madama Butterfly," April 10, 1929, made her reappearance as Bruennhilde, at this second presentation in the popular-priced Saturday night "Ring" cycle.

There was a great outburst of applause when Miss Easton was first glimpsed in her warrior-maiden panoply, high on the rocky eminence, at the rise of the second curtain. And another storm of plaudits arose at the conclusion of her brilliant negotiation of the "Ho-yo-to-ho," which was voiced in ringing tones alive with exultation. The high B's and C's flowed forth without effort and were admirably true to pitch. Miss Easton's singing at this point set the pace for what was to come in her sympathetic and affecting interpretation, which had thrilling dramatic force, and when required, ample fund of touching tenderness. Her diction was such that every word came clearly to the ear and altogether she earned her pronounced success.

The opera was off to a rather tame start. Miss Kappel, as Sieglinde, and Mr. List, the Hunding, did their best to bring the first act to life, and so did Mr. Bodansky in

N.Y. EVENING JOURNAL
March 2, 1936

At the opera Saturday nignt there was a warm welcome for Florence Easton, tried and true singer of the Metropolitan in other days and who has now returned after seven years to make a comeback in the trying test of singing Brunnhilde in "Die Walkuere." She proved, what so many younger singers need to learn, the unquestioned value of correct tone production. She was, therefore, able to accomplish fine effects where some younger singers might try in vain.

Bori Is Applauded Soloist with Philadelphians in Their Home City

Smallens and Janssen Conduct Orchestra in Concerts of Brilliant Calibre

PHILADELPHIA.—Lucrezia Bori, beloved soprano of the Metropolitan Opera, was the leading attraction in the final concert of the Festival Series of Five Special Events, presented by the Philadelphia Orchestra this season.

Miss Bori sang six operatic arias, accompanied by the full Philadelphia Orchestra, conducted by Alexander Smallens. The program was in three parts, the first being devoted entirely to Mozart. The orchestra played the sparkling overture to The Marriage of Figaro, and then Miss Bori appeared, amid tumultuous applause, and sang Vedrai carino from Don Giovanni, and Non so piu cósa son from Figaro. Finely as these were sung, Miss Bori did not seem as much at home in them as she did in the four later arias. The closing number of the first part was four movements of the Serenade (No. 3) in D.

The second part was composed of works of French composers. Miss Bori came upon the stage and occupied a chair while the orchestra played the prelude to Act 3 of Louise by Charpentier, which led directly into the aria Depuis le Jour sung by Miss Bori with the utmost beauty and skill. Her audience fairly "went wild," and again after her superb singing of the Gavotte from Manon, which was such a complete contrast in mood to the former aria. The orchestra then gave a good performance of the Bizet L'Arlesienne Suite (No. 2).

The final group opened with an orchestral interpretation of La Danza delle Ondine from Catalani's opera Lorelei. Miss Bori further delighted her audience with the arias, Ore dulci e divine from La Rondine and Addio from La Boheme, both by Puccini.

The so-called coldness and reserve of Philadelphia audiences was certainly not in evidence, for the applause was so prolonged and vociferous that the popular prima donna finally appeared in her coat, and indicated that she was obliged to leave. Rarely has such an ovation been heard in the old Academy of Music. Mr. Smallens conducted the orchestra in the closing Nut-Cracker Suite of Tschaikowsky.

JANSSEN LENDS PHILADELPHIA ORCHESTRA

Werner Janssen, American conductor, made his first appearance as guest conductor of the Philadelphia Orchestra, at the concerts of February 28 and 29.

The program opened with a spirited interpretation of the overture to Mozart's The Magic Flute. Sibelius' first symphony in E minor followed. Mr. Janssen gave an excellent reading to this powerful and sombre work. The strength of the themes was magnificently brought out, and both the conductor and orchestra seemed to be in full accord with the mood of the composer. Mr. Janssen was accorded an ovation after the symphony, and also at the close of the concert.

Prelude and fugue for string orchestra by Roy Harris did not prove convincing to the audience. It was frankly too long and uninteresting to hold the attention of the listeners, and was not cordially received. Salome's Dance by Strauss received a rather reserved reading, and was followed by a splendid performance of Finlandia by Sibelius.

Mr. Janssen conducts with authority and sincerity, exhibiting full knowledge of every detail of the score. While his readings are unusual and individual they carry a definite message from composer to audience.

ADELE LINDENFELSER

Among the recent recitals was one in Presser Hall by Adele Lindenfelser, contralto. She drew an audience that completely filled the auditorium, and gave pleasure by her fine vocal qualities and musicianship, as displayed in numbers in Italian, German and English. Emily Hepler, harpist, an excellent exponent of this instrument, was the assisting artist.

M. M. C.

Curtis Chamber Music Ensemble to Play in New York

The Curtis Chamber Music Ensemble, under the direction of Dr. Louis Bailly, will give a concert in Town Hall, New York, on March 24, with the assistance of Jennie Robinor, pianist, Claribel Gegenheimer, organ, and Philip Frank, violin. Admission to this concert will be by invitation which can be procured by application by mail to Richard Copley, Manager, 113 West 57th Street, New York, the invitations are available till such time as all tickets have been disposed of.

Echaniz to Be Soloist with Philadelphia Orchestra

The seventh concert by the Philadelphia Orchestra in Carnegie Hall, New York, on March 17, will be conducted by Jose Iturbi, Spanish pianist and conductor; and bring Jose Echaniz of Havana, Cuba, as soloist in the Liszt concerto (No. 2) in A for piano and orchestra. There are three numbers on the program listed for first performance in New York: an intermezzo from Eugene Goossen's opera Don Juan de Mañara which is to have its world première at this concert; a suite from a recent opera by Dmitri Shostakovitch, The Nose, played for the first time in America; and Five Miniatures by Paul White, associate conductor of the Rochester Civic Orchestra and the Eastman School Symphony Orchestra. Mr. Iturbi opens the concert with Weber's Oberon overture, and follows it with the second symphony in D by Jean Sibelius.

Music Educators to Meet in New York

The Music Educators National Conference (the twenty-fourth meeting and the fifth biennial conference) is to be held in New York, March 29-April 3. Registration headquarters and exhibits will be quartered at the Hotel Pennsylvania, although there are eight cooperating "official" hotels. The musical and educational features afford a combination of convention, festival and school. The convention committee organization includes divisions representing high schools, junior high schools and elementary schools in each of the boroughs in New York City, the schools in suburban and adjacent cities, representatives of colleges, universities, conservatories, private schools, Catholic schools, private teachers, clubs, professional musicians. Details of the programs and a list of features of the week are announced by Herman F. Smith, president, in the mid-winter issue of the Music Educators Journal. There will be general sessions, few in number, but designed to be of exceptional interest and variety, with speakers and musical entertainment carefully selected. Section meetings include round-tables, demonstrations, discussions, lectures and clinics, presenting specialists in the various fields, many school and college musical organizations, instrumental and vocal ensembles, vocal music in the schools, church music, community music, music supervision and kindred subjects.

Special features of the week include "New York Night," a festival by the New York Public Schools in Madison Square Garden, under the direction of Dr. George H. Gartlan; a performance of the Brahms Requiem by the Boys' Choir of St. Thomas Church, directed by Dr. T. Tertius Noble; Beethoven's ninth symphony given by the Juilliard Orchestra and the Oratorio Chorus, conducted by Albert Stoessel; a Folk Festival put on by the New York Folk Festival Council; a concert by the New York Philharmonic Orchestra; a radio concert by the augmented NBC Orchestra, conducted by Dr. Walter Damrosch (broadcast from Metropolitan Opera House); demonstration of latest developments in sound recording, correlated with color and motion—Radio City; a chorus of school children from Italy sent to America for the conference; Associated Glee Clubs of America in a great male chorus festival in Madison Square Garden; music programs by school and college groups; vocal, band and orchestra clinics; exhibits of music, books, instruments and all the tools of music education; music education achievements exhibits, displaying work by pupils of many states; National School Orchestra Association (annual meeting, April 1); the Contests and Festivals Activities Council; and many social events.

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Lincoln Orchestra in Novelty

Kucinski Conducts First Local Hearing of Suite, Imagery, by Horace Johnson

OMAHA, NEB.—The Lincoln Symphony Orchestra, directed by Leo Kucinski, gave the third concert of its current series in the Liberty Theatre at Lincoln on March 2. Of particular and timely interest on the program was the orchestral suite, Imagery, by Horace Johnson.

Mr. Johnson's suite consists of three oriental impressions entitled, respectively, Procession to Indra, Aprasa and Urbasi. It is based on original Hindu themes and was inspired by various passages from the pen of Rabindranath Tagore. The characteristic and colorful themes employed and the unusual scenes depicted gave the composer opportunities in the way of musical expression he was not slow to utilize. Selecting melodies definitely attractive in themselves on account of their oriental progressions and rhythmic combinations he has intensified their appeal many fold by his skillful development and the rich instrumentation in which he has invested them.

The first movement presents a complex and variegated picture of the scenes incidental to a highly ceremonial religious procession whose fundamental marching movement is enlivened and diversified by the introduction of successive contrasted motives almost bewildering in their wealth of styles, moods and rhythms. Deftly and expertly worked out, it fills the ear with the charm of its choice and original musical idiom.

The second section of the suite presents a tonal picture expressive of the soft languor so definitely associated in our Western minds with the Far East. The music is soft, ingratiating, luxurious. Employing no percussion in the orchestration and practically no brass, Mr. Johnson evokes a musical mood convincing in its atmosphere of oriental seductiveness.

The third picture offers an idealization of the dance. Again painting in vivid orchestral colors, the composer brings to the mind an impression of moving forms and graceful outlines. He assembles his forces in a whirlwind climax at the close, thus achieving for the movement and the suite an effectual culmination.

The Lincoln Orchestra under Director Kucinski gave the work a reading which brought these varied elements to a definite realization. The many details were carefully worked out and the larger outlines placed well in the foreground.

Other works performed on the same program were the Beethoven fifth symphony; Wolf-Ferrari's Secret of Suzanne Overture; Eight Russian Folk Songs orchestrated by Liadoff, and the Dance of the Hours, from Ponchielli's Gioconda. That these are given only a mention in this report is due entirely to a lack of time and space. The intent has been to record in these lines an impression of the novelty of the occasion.

J. P. D.

Charles O'Connell to Conduct Philadelphia Orchestra Concerts

Charles O'Connell, fourth generation New Englander, is to make his American debut as a conductor in the Academy of Music in Philadelphia on April 3 and 4, directing the Philadelphia Orchestra. Mr. O'Connell is the author of The Victor Book of the Symphony, and musical director of RCA-Victor. His program will include several of his own orchestrations of works by Debussy and Malipiero. Mr. O'Connell is to be associated with the Philadelphia Orchestra as assistant conductor on the forthcoming transcontinental tour.

On April 15, Mr. O'Connell will conduct the Philadelphia Orchestra in Springfield, Mass., scene of his former activities as organist and music critic. He has also been invited to conduct the Boston Pops and Duluth Symphony Orchestra this year.

Sevitzky to Lead Musicians Orchestra and Vocal Ensemble

BOSTON.—The annual concert at Jordan Hall of the Young Musicians Orchestra and Vocal Ensemble (Fabien Sevitzky, director) takes place on March 14. Margaret Halstead, soprano of the Metropolitan Opera, is to be the soloist. The orchestra is made up of one hundred players, the chorus of seventy voices.

D. E.

ALEXANDER

KELBERINE

"A Master Hand"—Philip Hale, Boston Herald

Soloist With the Philadelphia Orchestra

Stokowski Conducting

Philadelphia, December 27th and 28th, 1935

In Collaboration With Jeanne Behrend

American Premiere—Poulenc Concerto for Two Pianos

PLAYS LISZT'S "TOTENTANZ" WITH ORCHESTRA

"Proved an excellent vehicle for Kelberine, with his gigantic technical equipment and excellent tone both in quality and volume, always under perfect control. The audience received the soloist with immense enthusiasm."

—SAMUEL L. LACIAR, PHILADELPHIA LEDGER.

"Fairly swept the audience off its feet with his electrifying and spectacular performance. It was a tempestuous and torrential performance. With whirlwind dexterity he combined a tone that was of prodigious power. The intensely dramatic effect of his playing elicited prolonged applause."

—LINTON MARTIN, PHILADELPHIA INQUIRER.

"Obtained an ovation that was little short of a triumph. . . . Kelberine was supernal in this difficult composition. Beautiful tone quality, fine phrasing and technical sufficiency, that was a joy to see and to hear, marked Kelberine's performance."

—ARTHUR TUBBS, PHILADELPHIA BULLETIN.

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American Premiere—Pizzetti Concerto

"Kelberine, a disciple of Busoni and Siloti, is, like both his masters, **a musician of uncommon intellectual power,** and much of that power was evidenced last night in his strong and organizing grasp of the elaborate structural scheme of Pizzetti's score. The performance was one of **striking authority, poetic insight,** and **imaginative intensity."**

LAWRENCE GILMAN, New York Herald-Tribune, February 19th, 1936

"A pianist of fine accomplishments, he played his part with **splendid sonority,** with **breadth and nobility of style,** and manifest belief in the value of the music. The performance of the concerto was followed by prolonged applause, which was undoubtedly evoked by the **excellence of art bestowed upon Pizzetti's music."**

W. J. HENDERSON, New York Sun, February 19th, 1936

METROPOLITAN OPERA

AIDA, MARCH 2

A large share of the interest of Monday evening's audience was centered on the debutante of the occasion, Bruna Castagna, a contralto who has frequently appeared in New York with opera companies at the Hippodrome and elsewhere. The opera was Aida, and Miss Castagna took the part of Amneris, a role with which she is thoroughly familiar, and in her interpretation she displayed fine, full tone of genuine contralto calibre and a dramatic conception of polish and force. She was applauded heartily by the audience, and summoned before the curtain to bow alone.

The other principals were Elisabeth Rethberg (Aida) and Giovanni Martinelli (Radames), with Carlo Morelli as Amonasro, Virgilio Lazzari as Ramfis, Louis D'Angelo, the King and Thelma Votipka, the Priestess. Giordano Paltrinieri was the Messenger, and Ettore Panizza conducted. Mme. Rethberg sang with the taste, effectiveness and appeal with which she invests this character. The Radames of Mr. Martinelli, one of the most illustrious tonal portraits in the Metropolitan gallery, was of the usual lofty standard. Mention must be made of the exquisite voicing of the Temple music by Miss Votipka.

LA BOHEME, MARCH 4 (MATINEE)

Annually, the Free Milk Fund for Babies (under the presidency of Mrs. William Randolph Hearst) arranges a benefit matinee performance at the Metropolitan.

This year the event offered La Boheme, with the reappearance of Grace Moore, who had been absent from the opera house for several seasons.

Her film and radio activities have done no harm to her fine voice, which indeed seems to have grown in volume. Her high tones are fuller and brighter than formerly. Her middle register, as always, gave pleasure with its mellow quality. Miss Moore showed entire familiarity with Mimi's music, and its style and moods, all set forth most engagingly. She gave adequate histrionic interpretation, and looked slim, youthful, and exceedingly pretty. Her success with the audience was pronounced.

Nino Martini repeated his sympathetic and smoothly sung Rodolfo. He too, offered an attractive picture for the eyes. The listeners made him share in the ovations extended to his soprano partner.

Helen Gleason was the Musetta. Carlo Morelli's agreeable tones and spirited acting made him a vital factor as Marcello. Gennaro Papi conducted with vim and flexibility.

A sold-out box office contributed generously to the appealing cause for which the performance was presented.

MIGNON, MARCH 4

Mignon was repeated on Wednesday evening with a familiar cast headed by Lucrezia Bori in the title role. Miss Bori proved charming in the part and sang with exceedingly fine vocal appeal that won her warm applause during the evening. Josephine Antoine re-appeared as Philine singing with flexibility and purity of tone. A handsome Wilhelm Meister was Charles Hackett, in excellent voice, who shared in the evening's honors. Helen Olheim, the personable Frederic, revealed anew the luscious quality of her voice and provoked amusement with her acting in the first act. Ezio Pinza, in rich, sonorous voice, was heard as Lothario. Others in the cast included Angelo Bada, James Wolfe and Hubert Radich. Louis Hasselmans conducted.

DIE MEISTERSINGER, MARCH 5 (MATINEE)

Next to the last in the offerings of the Wagner Cycle was a performance on Thursday afternoon of Die Meistersinger, which attracted a huge audience. There were two replacements in the cast, necessitated by the illness of those originally scheduled for the roles—Editha Fleischer sang Eva instead of Elisabeth Rethberg, and Emanuel List's place as Pogner was taken by Chase Baromeo. Otherwise, the indicated principals fulfilled their parts—René Maison as Walther; Ludwig Hofmann, Hans Sachs; Eduard Habich, Beckmesser; Karin Branzell, Magdalena; Hans Clemens, David. Mr. Bodanzky conducted a spirited performance of high musical standard. Miss Fleischer's is a telling impersonation of Eva, vocally fine. Mr. Maison, who has several times appeared as Walther this season, repeated his former excellent portrayal. The Hans Sachs of Mr. Hofmann (his first presentation of the benevolent shoemaker this year) was humorous, noble and sincere. Mme. Branzell is an animated Magdalena of luscious tonal endowments, and she was ably seconded in the opera's sub-plot by Mr. Clemens, who characterized David with youthful insouciance and scintillant song.

MANON, MARCH 5

Susanne Fisher's first appearance here in the role of Manon was a feature of this performance of Massenet's opera. The American soprano had sung the work at the Paris Opéra-Comique and earned favorable verdicts; therefore it was to be expected that her impersonation would embody French traditions of this work. Miss Fisher's warmly emotional and vocally moving performance was of such potency as to mark it as one of her most effective roles. Especial dramatic power was shown in her touching singing of the air, Adieu, notre petit table, and her stage manner throughout was of much charm and pathos. She was warmly received in curtain bows. Richard Crooks finds one of his most congenial parts in the Chevalier Des Grieux, as the music gives opportunity for his luscious mezza-voce singing. His performances of the Dream aria and Ah, fuyez, were received with ovations. He was a pleasing and romantic figure, of warm and golden voice. Richard Bonelli, in the relatively small opportunities offered by Lescaut, contributed a strong dramatic reading and sang with the smooth tone and fine vocalization which is his wont. Chase Baromeo gave dignity and firm utterance to the brief scenes of Count Des Grieux. The large cast included also Mmes. Besuner, Symons, Petina and Cola, and Messrs. Bada, Cehanovsky, Marwick, Altglass, Gabor and Raidich. The chorus sang with animation and was especially effective in the St. Sulpice scene. Mr. Hasselmans conducted a dramatic performance and shared in one curtain call with the singers.

IL TROVATORE, MARCH 6

Bruna Castagna sang the role of Azucena in Verdi's Il Trovatore for the first time at the Metropolitan on Friday evening and throughout the performance was royally fêted by the crowded audience. This ovation was well deserved for the Italian contralto offered a portrayal of the role that was dramatic in its intensity and her powerful voice was used with magnificent musicianship and tonal brilliance.

Elisabeth Rethberg was again a vocally meritorious Leonora; Richard Bonelli sang the part of Count di Luna with accurate pitch and fine enunciation; Frederick Jagel was adequate as Manrico; and the other roles were competently presented by Thelma Votipka, Virgilio Lazzari, Giordano Paltrinieri and Arnold Gabor. The excellent conductor was Gennaro Papi.

FIDELIO, MARCH 7 (MATINEE)

Beethoven's opera, Fidelio, was restored to the Metropolitan Opera repertoire after an absence of several seasons at this Saturday matinee performance, affording New Yorkers an opportunity to hear Kirsten Flagstad in a new role—that of Leonore.

An enormous audience which filled every seat and packed the standing space greeted Fidelio enthusiastically and applauded the members of the excellent cast spontaneously during the presentation and at the end of each act.

Kirsten Flagstad not only was a charming Leonore in appearance but acted with grace, restraining her gestures and keying her histrionic interpretation to the Beethoven music which was entrusted to her. Vocally appealing as always, Mme Flagstad sang her arias and concerted passages with eloquent beauty of line and true appreciation of the Beethovenian style. When it was necessary for her to speak her lines in recitative to the music, her dramatic interpretation and clarity of enunciation supplied a unity of mood that did not break the coherency of the opera. Mme. Flagstad is one of the few operatic artists who can speak lines as beautifully as she sings them.

Another artist who has this rare gift is Ludwig Hofmann, who spoke his recitatives at the beginning of the second scene of Act I with dramatic menace. Unfortunately Mr. Hofmann's singing voice is not suited to the role of Don Pizarro. His high tones were badly placed and musically unpleasant.

René Maison appeared as Floristant and interpreted the part with pathos. Though he sang his aria in Act II in the dungeon with musicianship, his tones were often strident. Emanuel List characterized Rocco, the jailer, splendidly. There was dignity in his carriage, kindliness in his attitude toward Fidelio (Leonore) and he sang with sonorous and majestic utterance. Editha Fleischer (Marzelline) and Hans Clemens (Jacquino) were extraordinarily well-cast in their delightfully piquant roles. Both artists played their parts with effervescence and sang with sparkling brilliancy. Julius Huehn was also a fine choice for Don Fernando. He not only acted with an authority that was completely natural but sang with power, accuracy to pitch and tonal purity. Max Altglass' small part of the First Prisoner was outstanding in his capable hands and poignantly appealing in vocal utterance. Arnold Gabor as the Second Prisoner was also adequate.

The production of Fidelio as a whole was entirely satisfactory. It was staged under Leopold Sachse and credit is due him for the natural manner in which the actors moved. For Fidelio is inclined to be static to observers due to the fact that there is little dramatic action in it. Subtle stage business created by Mr. Sachse did much to aid the illusion of dramatic vitality. The chorus trained by Konrad Neuger sang with amazing precision and vocal coloring and the orchestra, except for a rather tawdry interpretation of the Leonore Overture (No. 3) played between the first and second scenes of Act II, acquitted itself with distinction under Artur Bodanzky.

SIEGFRIED, MARCH 7

One of the most telling achievements in the popular Wagnerian Cycle, which on Saturday nights supplements the regular afternoon series of these operas, was the performance of Siegfried. Lauritz Melchior once more exercised his potent vocal spell over the audience, and acted with youthful vigor and ebullience in the title role. A handsome and tonally meritorious Brünnhilde was Gertrude Kappel. Karin Branzell, the Erda of the occasion, delivered her lines impressively and with the full beauty of their musical content. The Wotan of Friedrich Schorr was stately and sonorous, and Marek Windheim was excellent as Mime. Praise is also due Helen Gleason, Chase Baromeo and Edward Habich for their fine performance in other roles. The conductor was Karl Riedel.

SUNDAY NIGHT CONCERT, MARCH 8

An impressive conclave of musical luminaries from the Metropolitan firmament were presented before the Sunday night audience. In the feminine ranks were Lucrezia Bori, Hilda Burke, Thelma Votipka, and Bruna Castagna; the men were Joseph Bentonelli, Richard Crooks, Carlo Morelli and Ludwig Hofmann. The customary orchestral introduction was made to the first and second halves of the program by the Metropolitan Opera House Orchestra, which also furnished accompaniment for the singers. Wilfred Pelletier again conducted. A scene in costume from Madam Butterfly was sung by Miss Burke and Mr. Bentonelli. Besides this Puccini excerpt, composers represented in concert performances were Verdi, Rossini, Wagner, Ponchielli, Donizetti, Leoncavallo, Moussorgsky, Gounod and Massenet. A large audience gave ample evidence of appreciation for the brilliant standard of musicianship prevailing throughout the evening.

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Damrosch to Lead His Lincoln Song Before Educators' Conference

On April 3 at the Metropolitan Opera House Walter Damrosch will direct his new Abraham Lincoln Song for baritone solo, chorus and orchestra before those attending the meeting of the Music Educators National Conference, which is holding its convention in New York that week. Dr. Damrosch's work is based on Walt Whitman's poem O, Captain, My Captain. The orchestra, consisting of members of the National Broadcasting Company Orchestra, is to be supplemented by a picked chorus of 400 high school students, trained by Mr. Wilhousky, who is supervisor of school choruses. Theodore Webb is the baritone soloist.

New York Festival Orchestra on Tour

The New York Festival Orchestra (Eugene Plotnikoff, conductor), now touring New York State, was heard in Binghamton, March 12; 13, in Oneonta. Today (March 14) they play in Albany, and tomorrow in Poughkeepsie.

Tokatyan to Offer New York Recital

Armand Tokatyan, tenor, is to give a song recital in Town Hall, New York, on April 4, under the auspices of the New York City Cancer Committee of the American Society for the Control of Cancer. The committee includes Mrs. Howard Chandler Christy, Mrs. Edmondo Gerli and Mrs. Robert G. Mead.

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National Symphony Orchestra in Works by Four Native Composers

Scores by Potter, Bornschein, Powell and Wagenaar Presented — Sylvia Lent and Egon Petri Play with Ensemble—Pons, Echaniz, and Metropolitan Quartet Among Recitalists

WASHINGTON, D. C.—Concert-goers were afforded an unusual treat on March 1, when the magnificent National Symphony Orchestra in the first half of the program, presented four first performances in Washington, and in the second half, Sylvia Lent, violinist, playing the Bruch concerto in G minor.

Elegiac overture, Chatterton, by Edward Potter, a resident of Washington, was warmly received. Franz Carl Bornschein, of the faculty of the Peabody Conservatory, Baltimore, conducted his Southern Nights, a poetic orchestral fantasy which was interesting and delightful. Dr. Kindler conducted John Powell's charming Green Willow, from A Set of Three, and the composer, who was present, was enthusiastically applauded. Bernard Wagenaar conducted his Divertimento, which is an interesting work consisting of four movements, and is of the ultra-modern school. The four composers were present and acknowledged applause.

Miss Lent's playing of the Bruch concerto, justifies all praises, heretofore given her. Her phrasing was artistic and finished; her tone was warm and rich.

The program closed with the orchestra playing the Brahms Hungarian Dance No. 1, Frauenlob and Frühlingsstimmen, by Johann Strauss, and Frauenherz, by Josepli Strauss, exquisitely conducted by Dr. Kindler.

PETRI WITH ORCHESTRA

Egon Petri thrilled Washington audiences for the second time this year. This time it was as soloist with the National Symphony Orchestra, playing the Bach concerto in D minor, and Indian Fantasy by Busoni.

Mr. Petri's technic was masterful and brilliant. Indian Fantasy by Busoni, was an unusual and interesting composition, played as the composer would have wanted it, as Mr. Petri was a pupil of Busoni, and for many years closely associated with him.

Interesting also on the program was the symphony in C major by Boccherini, and Chaconne, for violins, cellos and basses by Purcell, both played for the first time in Washington. Dr. Kindler closed with the prelude to Act III from Die Meistersinger and Gesang der Rheintöchtern from Götterdämmerung (Wagner). He was warmly fêted by a large and enthusiastic audience.

LILY PONS CONQUERS IN RECITAL

Constitution Hall was packed to capacity on February 23 when under the direction of Dorothy Hodgkin Dorsey, Lily Pons, coloratura soprano, assisted by Bernard Ocko, violinist, Dominick Iascone, flutist, and Arpad Sandor, at the piano, appeared in recital.

The opening number was Wieniawski's grand concerto (op. 14), in F sharp minor in which Mr. Ocko conveyed the work of a master. He displayed a flawles technic and fine tone. Following, Miss Pons offered a group of Mozart numbers—Pamina's aria and the Queen of the Night aria from the Magic Flute and Cherubino's aria for the Marriage of Figaro. La Capinera (Benedict) with flute obbligato was sung with amazing Pons coloratura precision. The next group included La Maison Grise (Messager), Le Bonheur Est Chose Legère (Saint-Saëns) an the aria from The Barber of Seville (Rossini), the last given a magnificent interpretation.

A group of three numbers—Romance (Rachmaninoff), Contretemps (Bernard Ocko) and Guitarre (Moszkowski-Sarasate) were given masterly interpretation by Mr. Ocko. The final group Miss Pons sang included Come Unto These Yellow Sands (La Forge), Summertime (Gershwin) and Tarantella (Panovka). The highlight of the recital was the concluding number, the Bell Song from Lakmé (Delibes), exquisitely sung by Miss Pons. Arpad Sandor offered superb accompaniments.

JOSE ECHANIZ AND MARTA DE LA TORRE

Beren-Brook Artists presented to a distinguished audience in a first of a series of Latin-American music, Jose Echaniz, pianist, and Marta De La Torre, violinist.

Mr. Echaniz, who received his musical education in Cuba, revealed brilliant and colorful pianistic abilities. Particularly interesting was his dynamic playing of the Shostakovitch preludes in E major, D minor and A major. His interpretation of the Ritual Fire Dance (de Falla) was superb.

Marta De La Torre played among her numbers an interesting composition, heard for the first time in the United States, the Poema de uno Sanluquena, by Joaquin Turina. She was sympathetically accompanied by Alfred Yurdin, this number demanding much from the pianist.

THE METROPOLITAN QUARTET

The last of Mrs. Dorsey's evening concerts in which she presented the Metropolitan Quartet, composed of Helen Jepson, soprano, Charles Hackett, tenor, Rose Bampton, mezzo-soprano, and Richard Bonelli, baritone, at Constitution Hall March 3, added variety and contrast to the concert series.

The performers were generous and gracious, offering encores after each selection, which resulted in a program that far exceeded in duration the usual evening performance. Miss Bampton completely thrilled her audience in Pace, Pace, Mio Dio from La Forza del Destino (Verdi). Her phrasing, musicianship and interpretation was that of a true artist. Ah Fors e lui from La Traviata, sung by Miss Jepson was delightfully performed with style and finesse. Mr. Bonelli's offering of the Toreador Song from Carmen, was colorful and vivid; and Charles Hackett's singing of Il Mio Tesoro, from Don Giovanni, revealed once more this artist's remarkable breath control. G. S.

Josef Hofmann Delights in Trenton Recital

TRENTON, N. J.—Josef Hofmann returned to Trenton on February 6, after an absence of ten years, to play before a large and enthusiastic audience at the Trenton State Teachers College at Hillwood Lakes. He captured his audience as completely as he has done on previous occasions by the brilliancy of his playing, his absolute mastery of the piano and his superb gifts of interpretation. The program was a generous one, and provided ample opportunity for a display of the artist's powers. It held his audience enthralled from the opening variations in D Minor by Handel through the dashing, magnificent Liszt Polonaise in E major at the end.

The program also demonstrated Hofmann's ability to play the sometimes too familiar works in a manner that brought out anew all of their beauty and freshness. This is especially true of the group of twenty-four preludes by Chopin. Some of them have been played so often by mediocre artists that concertgoers almost hope never to hear them again. But as Hofmann played them, each one was like a new work, sparkling, brilliant or contemplative as the mood might be. There was nothing hackneyed about even the most familiar of them.

Likewise the Beethoven sonata in A flat major (op. 110) was transformed. Splendidly as it was played however, many of those who attended were more thrilled with the tenderness and sympathetic interpretation of the simple melody from Alceste by Gluck. This was exquisitely done, and the tones while clear, were delicate, gentle, singing. The Liszt Polonaise and the Dance of the Dervishes from Beethoven's Ruins of Athens were in striking contrast and were magnificently performed. The whole program so enchanted his hearers that outbursts of applause greeted each group of numbers. In response to this spontaneous appreciation, Hofmann came out for encore after encore, enlarging his already lengthy program with several incomparable numbers.

This concert was the first of a series by gifted artists which it is hoped to give annually at the Trenton Teachers College, under the auspices of the music department.

E. L. J.

Edinburgh Musical Life Varied

The Messiah in Annual Evidence—Thibaud and Moiseiwitsch Exhibit Art—Piano Prodigy Astonishes

EDINBURGH.—The Royal Choral Union gave the annual performance of Messiah. It was a good performance, but not exciting. The soloists were Elsie Suddaby, who is inclined to take liberties with Handel; Gladys Ripley, a good contralto; Heddle Nash, the "star" of the occasion; and William Parsons. The usual "Scottish Concert" was held in the evening, but the snag in it was that it was no longer "Scottish."

FINE SOLOISTS

With the Edinburgh Concert Society Ltd., January was a red-letter month, so far as soloists at their orchestral concerts were concerned. Three memorable programs featured Jacques Thibaud, Benno Moiseiwitsch and Ria Ginster, respectively. The first-named was in magnificent form, playing the Lalo Spanish Symphony and concerto in E, by Bach. We had also the artistry of Moiseiwitsch in Rachmaninoff's rhapsody on a theme by Paganini, and Ria Ginster in four of the greatest of Mozart's arias. Philip Halstead, Glasgow virtuoso, also appeared at these concerts, playing the solo parts in a Haydn and a Handel concerto respectively. Under the baton of John Barbirolli, the Scottish Orchestra may now be said to rank among the best.

A YOUNG WONDER

A piano recital by a mere slip of a girl, Vera Henderson, brought a surprise, embodying as it did an exhibition of technic such as would scarcely have shamed any of the older celebrities. Her presentation of the fantasy and fugue for organ in G minor, by Bach-Liszt, and of Brahms' variations and fugue on a theme by Handel were amazing. She overcame the difficulties of fingering as if they did not exist, and the volume of tone she obtained seemed almost incredible when one looked at the pianist. There was however more technic than soul in her playing.

Wilhelm Backhaus' Beethoven recital under the auspices of the Edinburgh Music Club, was an experience that will long be remembered. Four sonatas, including the mighty "Hammerklavier," at one sitting, formed a feast for the gods. The enthusiasm of the audience knew no bounds.

WILLIAM SAUNDERS.

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FOREIGN NEWS IN BRIEF

Vienna to Hold Third Contest for Voice and Piano

VIENNA.—The third international prize contest for voice and piano will be held here from June 2 to 13 of this year, during the Vienna Festival Weeks. The competition has been arranged by the State Academy for Music and Fine Arts. The event is under the patronage of the Austrian Chancellor, Dr. Kurt von Schuschnigg, and other high officials. An honorary committee will be chosen from among the ambassadors of the United States and European countries. The honorary committee of the jury will include the president of the State Academy, Dr. Kobald, Felix Weingartner, director of the State Opera, and other eminent artists such as Wilhelm Furtwängler, Bruno Walter, Ernst von Dohnanyi, Josef Marx, Cesare Nordio, George Georgesco, Emil von Sauer and others. The jury will comprise more than one hundred prominent artists of this and other countries. N. T.

Olympic Composition Finished

BERLIN.—Upon the command of Adolf Hitler, Werner Egk composed a musical work for the inauguration of the Olympic Games. The piece is to be recorded in order to broadcast it over the Stadion from gramophone discs.

Marie Powers Heard at Nice

NICE.—Under the direction of Charles Boisard, the Nice Opera gave a beautiful performance of Samson et Dalila. It was a success for M. Faniard, as Samson; Clavere, as Priest; and Marie Powers in the role of the voluptuous seductress. Miss Powers impressed with lovely voice, excellent acting and singing, and the public justly gave her a rousing ovation. I. S.

Norena Fêted

PARIS.—In celebration of Eide Norena's return to Paris where numerous engagements await her, following her recent American tour, André de Fouquières invited friends and admirers of the singer to a *Thé-Champagne*, in the Salon des Aigles, of the Hotel de Crillon. I. S.

Handel Portrait Goes to Halle

HALLE.—A portrait of Handel has recently been presented to Halle, where the composer of Messiah was born. It is the only existing specimen of an engraving, after the Hudson portrait, painted while Handel was still alive. At first in the Dublin Museum, then in Mercer's Hospital, it was given to the City of Halle by its last owner, Melfort Alton, Irish singer.

Music School Settlement to Have All-American Program

The Music School Settlement in New York will offer a public concert of contemporary American music on March 21 in its auditorium, listing twenty-five composers, all of them contemporary except MacDowell. Although much of the music will be for piano, the Junior Orchestra of the school, conducted by Fanny Levine, will participate, playing Albert Stoessel's Suite in the Ancient Style; and violin soloists and a children's trio is also to be heard. Performers range in age from nine years to adults. American composers whose works, for children or for concert use, are listed are Marion Bauer, Mrs. H. H. A. Beach, Ernest Bloch, Gena Branscombe, Cecil Burleigh, Charles Wakefield Cadman, John Alden Carpenter, Abram Chasins, Aaron Copland, Henry Cowell, George Gershwin, Morton Gould, Charles Griffes, David Guion, Charles Ives, Leslie Loth, MacDowell, Leo Ornstein, John Powell, Beryl Rubinstein, Edmund Severn, Ernest Schelling, Albert Stoessel, Deems Taylor and Emerson Whithorne.

Westminster Choir Sings with University of Miami Orchestra

MIAMI, FLA.—At the third subscription concert of the University of Miami Symphony Orchestra (Arnold Volpe, conductor), held in Orchestra Hall of the Senior High School on February 24, the Westminster Choir, conducted by John Finley Williamson, were featured. The orchestra began and closed the program with excellent performances of the Eroica symphony of Beethoven and the prelude and Liebestod from Wagner's Tristan and Isolde. These numbers bracketed two groups sung by the choir which included two Negro spirituals, Wake Up, Sweet Melody (Noble Cain), Beautiful Savior (F. Melius Christiansen) and choral music by Orlando di Lasso, Carl August Fisher and Geoffrey O'Hara's arrangement of Jerome Kern's Old Man River. The singing of the chorus represents an impressive musical achievement by Dr. Williamson. The tonal breadth and smooth dynamic control are exemplary, the response to leadership instant and unfailing. The program was arranged as a tribute to the late Mrs. H. E. Talbott, sponsor of the Westminster Chorus and a patron of music. K. L.

Charles Haubiel's Activities

Charles Haubiel's Duoforms for Trio were played at the New York home of Henry Hadley on the fourth concert given by the National Association of American Composers and Conductors, February 18. The same work was performed at a musicale at the home of Nothera Barton, and at the Composer's Night, February 23, at the MacDowell Club of New York. His collaborators were, Walter Eisenberg, violinist and Charles Krane, cellist with the composer at the piano.

Mr. Haubiel's Vox Cathedralis, a work for two pianos in the style of choral variations and fugue, was played at the home of Helen Norfleet of New York, on February 13, Miss Norfleet assisting the composer. This same work was repeated on February 26 on the group concert program at the Composers Laboratory Forum.

The second of Mr. Haubiel's lecture-recital series was given February 26 at the home of Mrs. Eugene Coleman Savidge, in New York. His subject was Sonata Metamorphosis, in which he traced the sonata from the pre-Bach period to the present time. He was assisted by Frances Blaisdell, flutist, in sonatas by Bach and Pierné.

Stassévitch to Close Series of Orchestral Concerts

For the second orchestral program in the pair which Paul Stassévitch is conducting in Town Hall, New York, Mr. Stassévitch will present on March 20 music by Ph. E. Bach-Steinberg (concerto in D) and Serenade by Alfredo Casella. Ruggiero Ricci, violinist, is the soloist in concertos by Beethoven and Mendelssohn.

Spanish Tour Offered Hart House Quartet

In conjunction with their European tour next autumn, the Hart House String Quartet has been offered a tour of Spain, with appearances in Madrid and Barcelona.

Dresden Maintains Honored Place As Foyer of New Music Productions

Many World Premieres Mark Musical Life of City on Elbe—Bruckner Given in Original Form—Foreign Recitalists Applauded

DRESDEN.—Several world premieres this season show that Dresden is energetically competing with the music-interested cities of this globe of ours. Two young composers recently had their works brought out with the greatest success, by the Tonkünstlerverein. Quintet in C minor (for clarinet, two violas, violin, and cello) by Frida Kern, is exceptionally melodious music full of color and the ingredients which make for success. The able interpreters were musicians from the State Orchestra: Schutte, Liersch, Kanuer, Ronnefeld, and Kabela. The second work was a sonata for piano and violin by Hans Hendrik Wehding, played with feeling and understanding by Heinz Sauer. The work is keyed in A minor and ingratiatingly written. The artists and composers won hearty applause.

ORCHESTRAL PREMIERES

A symphony concert at the State Opera, directed by Dr. Karl Böhm, brought out two new works, their first audition anywhere: Wagner-Regeny's orchestra with piano solo, and Grete von Zieritz's Bird Songs for coloratura and flute.

Each composition was interesting in itself and disclosed that the composer possesses uncommon talent and sensitive ability. Wagner-Regeny has fine command of orchestration, with colors sparkling and glistening. Wagner-Regeny was his own soloist and it was a question which to admire most, his playing or his strong dynamic composition, full of vital force and new ideas. Erna Sack, soprano, and Fritz Rucker, flute, did the von Zieritz opus, earning much applause for it and themselves.

ORIGINAL BRUCKNER

Bruckner's fifth symphony was given in the original form for the first time here, by the Philharmonic Orchestra under Paul von Kempen. It was an edifying, well-attended performance. Since its formation last autumn ,the Dresden Bruckner Society has flourished, and now boasts a membership of over one hundred and fifty. All the Bruckner concerts thus far given have been both instructive and enjoyable.

TITLES AWARDED

In honor of the second anniversary of the National Socialistic Government, the following members of the State Opera have received the title of Kammersänger: Anny Konetzni, Erna Sack, Kurt Bohme, Rudolf Bittrich, Sven Nilsson, Dr. Julius Pölzer, Torsten Ralf and Arno Schellenberg.

Lubka Kolessa, Viennese pianist, gave her third concert here, all three to capacity houses. Apparently unacquainted with technical difficulties, she plays with beautiful touch and virtuosity.

The Rome Quartet from the Royal Academy, Rome, gave us a splendid concert, playing Respighi, Beethoven, Schubert. In response to warm applause the Romans offered two encores, quartet by Verdi and adagio by Brahms.

A full house listened to Tino Pattiera's recital of Italian songs and arias. He is an idol of Dresden audiences. Pattiera's Southern temperament together with his lovely and easy high C, won him storms of applause. Rolf Schorder, also from the Dresden Opera, was an excellent accompanist. Another tenor whose work (songs from Schubert to Strauss) resulted in acclaim, is Julius Patzak. He sings charmingly, has a sonorous, full voice and extremely sympathetic manner. ELINOR JANSON.

National Guild of Piano Teachers Issues 1936 Roster

The National Guild of Piano Teachers, Inc., with national headquarters at Hollywood, Cal., have issued their 1936 roster of members. The guild sponsors the National Piano-Playing Tournament, the yearly events in which teachers all over the country enter their pupils. Piano tournaments are now held in over forty major cities of the United States. Irl Allison is president of the guild and tournament director; Jessie Johnson Allison, secretary-treasurer; and Jack Moates, assistant to the director.

The bulletin gives the guild constitution and by-laws, and lists the teachers enrolled. The tournament is described, emphasizing the fact that participation in it is a test—not a contest. The students strive to make honor rolls—not to defeat one another. There are three honor rolls, the local or district, the state and the national. The honor rolls for students and teachers and the divisions and classes of the participants are described in detail. Rules and regulations are given, and the repertoire plan is set forth, which calls for each pupil who has studied more than two years to play one Bach selection, one sonatina or sonata movement (concertos may be substituted), one piece by a romantic composer and one number by an American composer.

Under the heading The Plan of Holding a Tournament, many useful suggestions are listed. At the end of the booklet is a blank to be filled out in application for membership.

HANS CLEMENS

TENOR

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Spring is here. Enter the music festivals soon.

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The saddest New York words each year: "The Opera is just ending here."

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The Municipal Opera, Orchestra, and Music School which Mayor LaGuardia promised to bring about in the metropolis are by no means forgotten or even neglected issues. His devoted committees meet regularly and spare no effort to bring the worthy projects to early realization.

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Fidelio came back to the Metropolitan after an absence of six years, merely to demonstrate anew that it never is likely to become stable in the repertoire at that house or any other. Parts of the work are sublimely inspired; but as a whole it remains symphony and costumed oratorio.

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Furtwängler Pros and Cons

The storm which has lowered about the unwitting head of Wilhelm Furtwängler because he was successively chosen as general musical director of the New York Philharmonic Orchestra and conductor of the Berlin State Opera has both its serious and its somewhat ironic sides. For one thing, a different face is placed on the matter by news dispatches from Berlin which state that Furtwängler was expressly appointed only a "guest conductor," since the post of general director is still held by Clemens Krauss. At the same time, the report goes on to say, it was probably in the minds of the governing powers to restore him to full directorship later on.

However, it was indicated that they would probably allow him to spend as much time in New York as he wished.

It will be remembered that the protest expressed in New York by some Philharmonic subscribers was on the ground that Furtwängler would be an "official of the Nazi State," a function that they deemed incompatible with service to their own clientele, which espouses the principle of "artistic freedom."

In a cablegram sent by Mr. Furtwängler from Cairo, Egypt, on March 5 to New York, he declared: "I am not chief of Berlin Opera, but conduct only as guest. My job is only music."

The executive committee of the New York Philharmonic Orchestra issued a statement which said: "The appointment was prompted solely by artistic considerations, and because the directors, with Maestro Toscanini's approval, believe that Mr. Furtwängler, one of the foremost of living conductors, is a leader equipped to arouse great interest among New York music lovers.

"He has lately served as conductor in Vienna, Budapest, London, Paris, Warsaw and other important musical centers of Europe. Wherever he has appeared he has aroused the greatest interest and acclaim.

"He comes here in a similar capacity.

"'Any attempt to make it appear that this engagement involves any recognition of the Nazi dictatorship or any approval of its artistic policies is unwarranted and misleading. It is well to bring to the attention of those who support music that Mr. Furtwängler risked and sacrificed his prominent position in Germany by waging single handed, earnestly and persistently, a contest for tolerance and broad-mindedness toward musicians as well as composers."

The statement was signed by Clarence H. Mackay, Marshall Field, Charles Triller, Felix Warburg, Walter W. Price, Edwin T. Rice, Richard W. G. Welling and Arthur Judson, executive secretary of the society.

At the same time a letter from Harry Harkness Flagler, distinguished patron of orchestral music in New York, to Clarence H. Mackay, chairman of the executive committee, was made public, in which Mr. Flagler stated that he was "heartily in accord with" the statement and "glad to endorse the attitude you and your associates have taken."

It is unfortunate that the issue has been somewhat clouded by animosities and hastily assumed conclusions, although the feelings of the persons on both sides of the controversy can be understood sympathetically.

In the interests of music, an effort should be made to compromise the differences, especially as the German conductor has declared his good faith.

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Open Dress Rehearsals

The policy recently adopted by the Metropolitan Opera of giving general rehearsals of new productions—as was done in the case of Fidelio—before an invited public, including members of the Opera Guild, probably has as its purpose the interesting of the public in the institution and its activities.

This practice obtained to some extent in the days of Gatti-Casazza, where the dress rehearsals of novelties became a social event for persons of the press and—others. The thing came in time to have such an abundant clientele that it was finally decided for various reasons to keep out even the press. During the last season or two of the Italian generalissimo's tenure, the finishing touches were conferred on these productions behind closed doors, and reviewers were obliged to write their reviews from the premiere itself.

In Europe the institution of the *répétition générale* is a familiar and recognized one, corresponding somewhat to the previews which are given for the benefit of film critics in this country. It is a gracious gesture in the direction of the overworked scribes, who sometimes sorely need two hearings to arrive at any decision on a problematic modern work. For the press, it is a genuine working period, not one of idle amusement—or at least any merriment must be, in the nature of things, unintentional.

This year the good ladies of the Opera Guild had the benefit of an explanatory address by Edward Johnson, the general manager. They were then initiated into a genuine rehearsal, and they seemed to enjoy it. Still there persists the suspicion that the artists were not quite so comfortable under this ordeal. Perhaps operatic audiences will learn through such sessions to take performances more seriously, if that is possible, when they see how much arduous work goes into the preparation of them. But, meanwhile, it would be an excellent thing if they were also to take rehearsals seriously.

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The Case of Delibes

It seems rather inequitable that of the two Gallic composers whose centenaries occur this year, Saint-Saëns should have been given perhaps an inordinate amount of attention, while the hundredth anniversary of the birth of Léo Delibes on February 21 was allowed to pass almost unnoticed. To be sure, Delibes never took an important place as a creator of pure music nor a leading share in the rebirth of the French symphonic style of the nineteenth century, as did Saint-Saëns. He was primarily a man of the theatre throughout his long and productive career, which extended to 1891. Perhaps this was logical for him, as in that period the stage offered by far the most immediate reward and esteem to be won in France.

An interesting theory is advanced by Henri de Curzon, writing in Le Menestrel (Paris), that in spite of Delibes' popularity with the public, and his apparent happiness as a writer of light operatic and ballet fare, he was in reality consumed by a secret doubt of his powers and yet had an ability and a desire to produce a higher type of work. From an examination of his scores, the earliest to the last, the writer concludes that he was equipped to give the public "a new and independent style." But, as Delibes said in one of his published utterances, "I do not know what to do and ask myself what the public wants." "Alas," says M. de Curzon, "it is the last confession that should issue from the lips of an artist."

Although Delibes had a favorable situation for the development of his talent—his mother was a musician, the daughter of the baritone Batiste and a sister of the organist and teacher, Edouard Batiste—the early death of his father and the consequent necessity to earn money plunged him while still a boy into the humdrum grind of his profession. He was entered as a choir singer at the Madeleine and at the same time made his debut in the chorus at the Opéra in Le Prophète. He entered the Conservatoire, and while only seventeen was acting as organist of a church, as piano and organ teacher, and later accompanist at the Théâtre-Lyrique. Two years later his first chance as a composer came when Hervé offered him the book of an operetta, Deux sous le charbon. It was such trifling and emphemeral material that became almost literally his life bread. In the succeeding years he turned out no less than forty stage works, most of which were not worthy of his talents, but show his fresh and original fancy, his simple and seizing melodic qualities, vivacious orchestration, and musicianly attention to detail. True French fluency, grace, good taste and *esprit* characterize these scores.

Important in the direction of his life was his acceptance in 1863 of the post of accompanist at the Opéra, where he later acted as chorus master (1865-1872). At this period he made some essays in writing piano works, songs and choruses, and was commissioned to do an official cantata on the subject of Algiers. It was in the ballet that Delibes found his most striking *métier*, a logical choice in an era when the classic dance enjoyed so high an esteem. The premiere of Le Source at the Opéra (1866) launched him in a medium that he dominated for years with few competitors. To the list of his works in this form, comprising such favorites as Coppelia (1870) and Sylvia (1876), one must add the more mature and original operetta scores, such as Le Roi l'a dit (1873), which occupies something of the status of a classic in France. And finally in 1883 came the grand opera, Lakmé, no masterpiece surely, but an engaging and colorful score in its more salient passages, imbued with a delicate Eastern atmosphere that has not wholly palled even though the reliance of the music on stock formulae of its period is today evident.

Through years of steady success with the public for his lighter offerings, Delibes had gained financial independence. Why, then, did he not give reign to his more ambitious aspirations? The answer is that he did try, but in a somewhat confused way, according to M. de Curzon. Habit is a strong bond, and it seems that the composer was never able to throw off the more facile style for which he had made a reputation. Perhaps, too, he was the victim of a shallow and unresponsive *milieu*, and an age of mondane superficiality, in which the perfumed atmosphere of the stage dominated—the other side of the Victorian medal. It was the curse of such talents as Gounod and Massenet. This, to be sure, did not hinder César Franck, but then his niche was a humbler one, his personality less worldly and more sustained by simple faith.

The record of Delibes' attempts at more ambitious media culminates in his Kassya, a historical piece in which he hoped to combine the qualities of French grand opera, opera-comique, and the more pictur esque phases of symphonic and choral music with folk music themes. The score utilized a libretto by Philippe Gille, and it was in 1891, after a long conference with the poet on the details of this complicated work, that Delibes was stricken suddenly and died. Four years after his death, Kassya, completed by Massenet, appeared and unhappily showed that the composer had deceived himself as to the merits of this hybrid form. It turned out to be a hodge-podge, without enough strength to survive.

The enigma remains whether Delibes' was a case of insufficient talent—in which case it is immeasurably better that he did do light scores inimitably, rather than produce nothing but ambitious failures—or whether his environment crushed the true genius which he possessed. M. de Curzon is inclined to hold the latter view, but in that case one must conclude that he lacked the requisite power of will to struggle for its realization. In any case, the moral still may be read by composers of the present day that one must choose between writing for prosperity and posterity.

VARIATIONS

By Leonard Liebling

Death took toll quite recently of three men who long figured prominently in the active musical life of New York. They were Rubin Goldmark, composer; Josef Stransky, conductor; Antonio Scotti, operatic baritone. All were outstanding personalities and made vivid musical contributions of widely differing kinds.

* * *

I knew the trio well over an extended period of time, and their passing suggests some thoughts to which I feel I may give frank expression.

Only a few weeks ago, I wrote here of Rubin Goldmark, and recalled his student days (with Dvorak) and the rich promise he showed as a young composer—promise amply realized subsequently with his fine works in chamber and symphonic music.

I did not get to know Goldmark until he came to Berlin the season before I left there to return to New York. He had begun to compose in the larger forms and we younger tyros stood in some awe of him on that account. Certainly there was nothing austere about him as a person, for he possessed singular gentleness. He regarded some of us wilder ones (tasting our first freedom from home discipline) with a sort of grave curiosity. Himself an incessant worker and careful in his living, he remained uncritical of the reckless lads who wore their Bohemianism as a badge.

Only once did Goldmark (who knew and respected my father) show impatience with me, and in the most sweet and tolerant way. I was impressed, and reformed for at least a week.

After his period of activity in Colorado Goldmark and I met again, in New York, and gradually we became intimate friends. I gained and never lost admiration for his gifts in music, his broad general scholarship, his tenacious fidelity to high ideals. At meetings of The Bohemians, I often saw Goldmark in action as a firm and resourceful executive; at the great public dinners of the club I learned to know him as a speaker of authority, charm, and wit.

With the coming and development of "modernistic" music, Goldmark and I often discussed it thoroughly and found that our views accorded, regarding its value as experimentation, and the unlikelihood of its fundamentally changing the basic nature and purposes of the art.

I remember a kind of Credo which Goldmark once outlined to me (over the beer at Lüchow's) expressed in his own pictorial way. In effect, he said: "I am and shall remain an unshaken subject of the great royal line of composing kings from Bach to Strauss. I make respectful reverence, too, to Debussy and Ravel, but I bend the knee much less deeply—and then only sometimes—to Stravinsky, Prokofieff, and Hindemith. But on the later Schönberg, Berg, and some of the other European 'neos,' I turn my back, for I cannot give fealty to pretenders."

What his beliefs meant to him, Goldmark illustrated practically as composer—unswerving melodist and formalist that he was—and in his methods as a teacher.

At the dinners and other functions given by The Bohemians in honor of outstanding musical persons, Goldmark again registered his principles, for he usually chose the guest or guests to be celebrated, and invariably they represented no flashily publicized favorites of the moment, but figures of serious achievement long proved, of high standing in the musical world. His after-dinner eulogies of such distinguished ones were never a string of obvious compliments, but model epitomes in analysis and just tribute. However, Goldmark did not repress occasional sly thrusts where amiable weaknesses exposed themselves.

Most of us who were present on those occasions will long remember the moments when coffee had been taken, and Rubin would arise, with his whimsical smile, and inevitable cigar in hand, to make the eagerly awaited speech. He never disappointed us with what he said and he never failed in the brilliancy and humor of his material. It is certain that no future gathering of The Bohemians ever will be without our endearing memories of Rubin and our sorrow at his absence.

Another side of his nature was revealed in the administration of the Musical Foundation, organized to help colleagues in distress. Many such cases came to my attention, and I referred them confidentially to Goldmark. Always the sufferers were relieved, quickly, quietly, without being made to feel any embarrassing sense of obligation.

Several times, some recipients imposed dishonestly on the intentions of the Foundation. Then Goldmark was as complete in censure as he could be in generosity.

Musical New York has no representative to equal his unique personality and functioning, and the many-sided qualities which brought him to eminence and popularity in the profession and its allied circles. Rubin Goldmark will be widely missed and mourned.

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It has always seemed to me that Josef Stransky was a conductor of real ability whose aggressiveness as a man interfered with general recognition of his talents. He had scored legitimate successes in Europe as a symphonic and operatic conductor before he came to New York. Bruckner, Brahms, Mahler, Dvorak were some of the great men who knew him well, and indorsed him as their interpreter.

The players in the New York Philharmonic Orchestra acknowledged his thorough knowledge of the orchestral literature, and respected the definite and practical manner in which he imparted his ideas to them.

Following Mahler as leader of the Philharmonic, Stransky offered a strong contrast; for while the former concerned himself only with music, the latter at once took active interest in the executive and business aspects of the orchestra. Its finances were impaired, and attendance at the concerts had become dangerously small. Stransky, a born organizer, whipped up the flagging interest of the various Philharmonic committees, and soon made them into his personal supporters. He it was, too, who enlisted the help of Joseph Pulitzer, and the large financial legacy which that philanthropist left the Philharmonic, undoubtedly assured its continuance at a most critical period. The bequest imposed the condition that the programs be "popularized" with more frequent performances of Liszt, Wagner, and other composers best liked by the general public. Stransky conformed and later suffered much unjust criticism for the nature of his programs. However, subscription and transient attendance at the Philharmonic concerts increased phenomenally, and Stransky was indubitably popular with the rank and file of listeners.

His active temperament reached out beyond music, and he engaged in Wall Street activities and the business of buying and selling paintings, of which he was a recognized connoisseur. His high handed manner, exceptionally sharp tongue, and undiplomatic treatment of his board, his colleagues, and the critics, began to pile up trouble for Stransky, and finally the Philharmonic executives allowed his contract to lapse.

He never forgave. At once he organized an opposition orchestra, but it failed to gain any appreciable following, and quickly collapsed. Then he retired from music and bought an interest in a well known firm of New York art dealers. He prospered enormously (until the crash in 1929) and enjoyed telling musicians how much money he was making, and that his income tax by far exceeded the salary he used to receive from the Philharmonic. One of his favorite conversations was to point out how he had brought prosperity to the organization, and with what ingratitude its rulers had rewarded him.

Some of Stransky's achievements with the baton were excellent, notably in post-classic compositions. With less diffuse interests and greater concentration on the exclusive job of making music, he might have risen to impressive rank as a conductor.

After his retirement he was much given to tactless ridiculing of his successors at the Philharmonic, and the musical profession in general.

Stransky had one admirable trait which he hid as much as possible. I am glad to recall it at this time. He was an extremely charitable man, and most of his charity went to musicians. When they needed pecuniary help, Stransky was on hand with generous response. I never knew him to refuse an appeal, and often his donations were made without any request from the recipients.

His vanity, explosiveness, and combative nature prevented Stransky from making many devoted friends, but the few he acquired, liked him for his alert and versatile mind, his courage, and his unquestioned musicianship when it showed at its best.

* * *

Antonio Scotti was a type of individual peculiar to the field of opera—one who practiced, thought, felt, lived the profession of opera singer, to the exclusion of almost every other interest of existence. Much early experience enabled him to master the crafts of stage vocalism and dramatics, and he applied them successfully to the roles in which he specialized. They were Italian or of Italian character. New York never heard him in the Wagnerian repertoire, but it was said that he had sung Hans Sachs in Italian at La Scala.

His voice was of limited power and range and he shrewdly kept within its natural capacities. He spoke little on the days of his appearances, remained in his room, discouraged visitors, and went to the opera house early, where he made up and dressed with infinite attention to detail.

He was not inherently musical and had to learn painfully and slowly through endless repetition. Once he had memorized his vocal part, however, he retained it securely, and never changed it in any way. He spoke some French, but not very well. Of German he knew nothing. His English remained broken, ungrammatical, and completely Italian in accent.

He read no books or newspapers, and knew of the world's political and other happenings only through what his valet told him every morning. He loved dress, Italian food, and the company of stage persons.

Society circles made a pet of him, but he played the role of fashionable beau under protest. The women he liked romantically were all of the theatre.

Once when I was playing poker with him, Caruso, Scognamillo, De Segurola and several others, Scotti amused us with imitations of the stodgy bankers and dowagers who constantly had him as a guest. "Why do you waste your time with them?" I asked. "Wast-a time? Not-a me," he answered, "where you t'ink I get-a all de tips for play-a de stock market, hey?"

Scotti's Wall Street doings at one time brought his fortune close to $750,000. He lost it all in the end. During his heaviest operations he told me several times that he did not even know the names of the stocks which he was holding. "I go see my rich broker and banker friends," he explained, "and I ask-a what I do. They say 'buy-a,' I buy-a. They say 'sell-a,' I sell-a."

Operas in which Scotti had no role were closed pages to him. He did not even know their plots. The late Stransky and I had a gorgeous time one night at a dinner of The Bohemians, when we were seated near Scotti and began to discuss Wagner's Ring operas. With straight faces we invented ridiculous burlesques of the librettos and their philosophies, and our listener took them in with amazed credulity.

And yet, Scotti was a finished artist in his limited domain, upon which he spent all his study and thought. He did not know even one song of the great concert repertoire. He had no glimmering of chamber music or symphony. I inquired of him at a Toscanini concert: "What are you doing here?" He winked and said: "I no pay-a for my ticket."

What Scotti did in his roles, he did consummately well, and better than most other baritones. He never pretended to knowledge he did not possess, and was genuinely modest about his achievements and successes. He even belittled them.

Younger artists could always get useful information from Scotti in his specialized line. He was lavish in praise of his famous colleagues. Envy found no place in his nature. A genial companion he was always, and a good mixer.

Careful in money matters, even when he had plenty of it. While he risked thousands in stocks, he never wagered more than five dollars on a horse race. At Saratoga one summer, I called his attention to the inconsistency. His reply was characteristic: "Banker tell-a me stock is good; no horse tell-a me he is good."

Of recent years, Scotti had been a pathetic figure following upon the benefit and purse offered him at the Metropolitan Opera. With that money and a regular weekly sum paid him by some wealthy music lovers he announced his retirement to Italy, and sailed away after ceremonious leave taking. A few months later he returned to New York, and repeated his visits every season for long periods. It was sad beyond words to see him, old, weak, querulous, haunting the scenes of his past glories. He could not be content far away from the Metropolitan, and would have preferred to die near it, rather than to pass away obscurely in Naples, as he did. He was from first to last a child of the Opera.

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Music has diverse influences upon its practitioners, inspiring only a few to lead ennobled lives. The rest are not improved as human beings through association with art. That makes many of them lovable.

When I arrived at Sascha Gorodnitzki's apartment house on Riverside Drive because I had heard rumors of a party there with lots of food and drink, I found the place picketed by strikers and no elevators running. I was so hungry I took to the stairs and climbed wearily to the floor where Sascha lives. I followed just three steps behind Arthur Hartmann, and, if I do say it myself, I didn't puff and snort nearly as much as he did. All the sounds he made were in the Key of G.

When I arrived at the proper floor I discovered to my amazement that I had expended unnecessary energy, for the elevator-door suddenly opened and discharged Olga Samaroff, Rosina and Josef Lhevinne and the Henry Hadleys.

However, my approach was well covered and I was able to slide into the dining room unnoticed where I gorged on sandwiches and cakes for an hour while Sascha had his extraordinary young pupil, the fourteen-year-old Laura Dubman, play for his guests. Through closed doors I heard the youngster give electrifying interpretations of Bach, Scarlatti, Mendelssohn, Debussy and other stuff of the masters.

Before I realized it the recital was over and with a magnificent exhibition of physical and mental coordination I dashed under the dining room table. About my hiding-place there gathered an assemblage of music enthusiasts including the Meredith Langstaffs, the Egmont Arens, Mr. and Mrs. Donald Desky, Edward Lockwood and his wife, the Edgar Leventritts, the Charles Peters, Mr. and Mrs. Frederick Sweet, Gene Van Guilden, the Lewis Jacksons and Sascha's mother, sister and brother Dave.

Believe it or not I am still there. Call up Sascha and ask him to look under the table. Personally I never expect to get out of that apartment. For as I write the elevator strike is still on and I am completely marooned. Fortunately Sascha and his family live well so I shan't go hungry, but I've already developed bed-sores in all the wrong places from leaning against the table legs.

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I suppose you know that violinists often have children, so I need not offend you unduly if I tell you a couple of "cute" stories about the Heifetz and Elman progeny.

Anecdote I: Mrs. Heifetz was climbing into her exhibition clothes when her youngster burst into the room.

"Oh, mummy," the child shouted. "You're dressing all up. Why?"

"It's Washington's Birthday, dear."

"Oh goody, goody. Are we going?"

Anecdote II: Mischa Elman was practicing for a forthcoming concert with the National Orchestral Association when his young son burst into the room (violinists' children always burst, you will notice).

"Oh, daddy, what are you playing?" the boy shouted.

"You should ask, when you know very well I play many times this music."

"But what is it? I forget."

"The Brahms concerto."

"The Bronx concerto?"

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Members of the oh-so-*chic* audience at the Met, when Rimsky-Korsakoff's Invisible City of Kitezh was presented by the Art of Musical Russia, that were visible to my naked eyes numbered many people you and I have seen parading before in that same place.

I spotted Mrs. Zlatko Balalovic, diamond-collared; Ganna Walska, tortoise-shell tiara-ed; Mrs. Ernest Hutcheson, neck-ruffled; Dorothy Gordon, minked; Eva Gauthier, black-jetted; Mrs. Herman Irion, also blacked; George Gershwin, white-carnationed; Mrs. Richard Stokes, rather Greekish; Lois Beal, blue-beaded; Wintter Watts, plaid-tied; Grena Bennett *à la Russe* (no, not Charlotte); Fritz Reiner, pearl-studded; Giovanni Martinelli, grinning; David Mannes, tailed; Lawrence Gilman, fur-lined-coated; and other regalia-ed notables.

There's a man I know slightly named Leonard Liebling who has several interesting idiosyncracies. I heard a tale about him the other day that may interest you as much as it did me and I'm told it's absolutely true. It goes something like this.

You may not know it, but L.L. eats ink. I don't mean figuratively; I mean literally. He writes all his reviews and Variations by long hand and uses a pen which he dips into a huge black cistern on his desk. To be sure most of the ink gets on the paper before him in one shape or another. But a lot of it accidentally lands on his desk, the floor and his suit.

Consequently our Leonard has a curiously patterned coat, vest and pants which he dons each morning when he comes to the office. There are inky triangles, squares, circles, hexagons on the garments and in very funny places.

The other morning L.L., having arrayed himself in this strange attire, was about to set out for work (?) when his telephone rang and a friendly lad of his acquaintance invited him to lunch. Leonard accepted, but realizing that he could not eat with even his worst enemy in such a suit, divested himself of the tatterdemalion regalia and returned it to his wardrobe. Suddenly, bethinking himself of a household duty to be performed, he went about it before redressing. Then, going to his closet, he took down a suit and put it on.

Just as he was about to leave his apartment, he caught a glimpse of himself in one of the numerous mirrors which adorn his walls. Strangely enough he found himself still wearing his matutinal motley. With murmured expletives Mr. Liebling, editor-in-chief of the Musical Courier, high music critic of the New York American, lecturer, pianist, playwright, world traveller and *bon-vivant*, changed his clothes.

"Play me the Rustle of Spring, Auntie. Your nails make such funny sounds."

OBITUARY

Rubin Goldmark

Rubin Goldmark, composer and head of the composition department of the Juilliard School of Music, died at his New York home on March 6. He was sixty-three years old and was long an important and honored figure in the New York musical world.

Mr. Goldmark's passing drew expressions of regret from many notables whom he numbered among his personal friends. Among those who paid tribute were John Erskine, president of the Juilliard School, and Oscar Wagner, assistant dean of the school, who stressed the importance of Mr. Goldmark's contribution to American music as composer and teacher.

A nephew of Carl Goldmark, the eminent composer, he was born in New York August 15, 1872, the son of Leo and Augusta Goldmark. He was educated in the city schools and the College of the City of New York, where he studied music under Alfred von Livonius. He then went to Europe and attended Vienna University and the Conservatory in the same city. Here he remained seven years, studying under Dvorak, Door, Fuchs and Rafael Joseffy. He also at this time made the acquaintance of Brahms.

From 1891 to 1893 he taught at the newly founded National Conservatory in New York. From 1895 to 1901, Mr. Goldmark served as director of the Colorado College Conservatory, founding this department and also acting as conductor of a choral society. Beginning in 1902, he resumed residence in New York, where he taught music and continued his activities in composition. In 1910 he won the Paderewski Chamber Music Prize.

When the Juilliard Graduate School was founded in 1924, he was appointed head of its composition department, a post which he filled with distinction until his death. Among those who had studied with him at Juilliard were Frederick Jacobi, Nicolai Berezowsky, Bernard Wagenaar, Vittorio Giannini, Paul Nordoff and Lehman Engel. Mr. Goldmark was one of the founders of The Bohemians, the New York musicians' club, of which he was president from 1907 to 1910 and again from 1926 to the time of his death. He was instrumental in the establishment of The Bohemians' relief fund for indigent musicians.

As a composer, he held an important place among those of the middle generation. His first work to be heard publicly was done by Anton Seidl at a Brighton Beach concert in 1895. In 1914, his overtures Hiawatha and Samson were performed in Boston. The former score dated from 1896 and was composed during a visit to the West. His most popular work was probably the Negro Rhapsody, based on folk tunes, which was completed in 1922, and has had performances by many American orchestras. His Gettysburg Requiem was given its premiere in 1917 by the New York Philharmonic Orchestra, the work being inspired by the dedication of the National Cemetery on the historic battlefield. Other compositions included a trio for piano, violin and cello; a sonata for piano and violin; songs, piano works, and a piano quartet.

Among the important contributions of Mr. Goldmark was his appearance in many hundreds of lecture recitals throughout the country. It was as a teacher that he exerted the greatest influence, for in this field he passed on his beliefs in meticulous craftsmanship and thorough technical grounding, as opposed to haphazard reliance on "inspiration."

Josef Stransky

Josef Stransky, for twelve years conductor of the New York Philharmonic Orchestra, and since his retirement from music a dealer in art, died at his New York home on March 6. He was sixty-one years old.

Born in Humpolec, Bohemia, September 9, 1872, Mr. Stransky was educated at the German Gymnasium in Prague and studied medicine at the Universities of Prague and Leipsic. He founded a students' orchestra in Prague, and later studied musical theory with Jadassohn in Leipsic, and with Anton Fuchs and Bruckner in Vienna. Though he returned to Prague and passed the State examination in medicine, he then turned to music. He first served as conductor at the German Opera in Prague under Angelo Neumann, 1897-1902. From the latter year until 1909 he was a conductor at the Hamburg Opera and also led symphony concerts in that city. In 1909 and 1910 he made appearances with the Blüthner Orchestra and a summer series at the Royal Opera in Berlin, also serving as guest in Dresden, and in Holland and England.

When Gustav Mahler retired from the New York Philharmonic Orchestra owing to ill health in 1911, the late Felix Leifels, then manager of the organization, went to Europe to engage a successor. He had been empowered to do so by the directors, and the result of his foreign visit was the engagement of Stransky.

For a dozen years the latter occupied a unique position as sole conductor of New York's oldest orchestra, possession of the field being disputed only by the New York Symphony Orchestra under Damrosch, and by short-lived groups such as the National Orchestra. Mr. Stransky was a clever program-maker, and won esteem with the public because of his performances of popular works, also introducing some American scores. When this country entered the World War, he successfully maintained his post despite the fact that he was an Austrian subject.

Mr. Stransky served the Philharmonic from 1911 until 1923. After the consolidation of the Philharmonic and the National Symphony Orchestra, he remained with the group for two seasons but resigned in 1923 to become head of the newly organized State Symphony Orchestra. At the end of 1924 he withdrew from music and became associated with the Fearon Art Galleries. He had acquired an important collection of nineteenth century French paintings, which he sold for a price estimated at $300,000. He later become a partner of Wildenstein & Co., and successfully carried on his career as an art dealer until the time of his death.

He is survived by his wife, Mrs. Marie D. Stransky.

Joseph Finston

LOS ANGELES.—Joseph Finston, for many years orchestra contractor at the Paramount Studios, died on March 1 at Pottenger Sanatorium, Monrovia, Cal. Mr. Finston left for the East three years ago to form his own "shorts" organization under the name of Featurettes. Mr. Finston was a brother of Nat W. Finston, director of music, Metro-Goldwyn-Mayer Studios and Mrs. Ann Shilkret, wife of Nat Shilkret of the RKO Studios.

Dr. Amy L. Whaley

ATHENS, O.—Dr. Amy L. Whaley, amateur musician, and believed to be the oldest woman dentist in the United States, died here recently at the age of ninety-eight. Dr. Whaley was the mother of Amy Whaley Kingsland, president of the Washington Heights Women's Club of New York City, which presents leading vocal and instrumental artists. Mrs. Kingsland came here from New York to care for her mother during the last years of her life. Dr. Whaley's husband, who died in 1913, was also a dentist.

Miltonella Braisted Beardsley

Miltonella Braisted Beardsley, pianist, who studied with Rafael Joseffy several decades ago, died in New York on March 4. She was the widow of Dr. William E. Beardsley of Brooklyn, N. Y. Surviving is a daughter, Constance Beardsley DeHaven, also a pianist. Mrs. Beardsley, who was born in Brooklyn, was a charter member of Chiropean, a Brooklyn musical organization, and for years its musical director. She had appeared extensively in recital, and as soloist with the Theodore Thomas orchestra.

Musicales

Hadley Leads His Concertino with Brooklyn Orchestra

Conducting the Brooklyn Symphony Orchestra as guest, Dr. Henry Hadley appeared in four concerts by that orchestra during the week of March 2, the first of which took place at the McMillin Theatre, Columbia University, on March 5. Eunice Howard, pianist, was the soloist in Dr. Hadley's new Concertino, which had its first New York hearing. The work is a strongly-knit and musicianly one in form, of brilliant orchestral coloring and containing interesting thematic material, with the piano part interwoven into the general fabric. Miss Howard played the exacting keyboard part in a genial and graceful manner, and was called upon to take several bows, with the composer, following its spirited reading. The pronounced baton talents of Dr. Hadley were displayed in dynamic manner in a program that offered pleasing variety. A feature was Dr. Edgar Stillman-Kelley's suite, Aladdin, which sets forth some of the episodes from the Thousand and One Nights with apt descriptive detail and mastery of development. The concert further offered André Polah's orchestration of the Bach Chaconne, one of the many ensemble settings of this violin masterwork heard in recent years, and one which had many effective features. The final numbers were three excerpts from Parsifal, comprising the Prelude, Good Friday Spell and Transformation Scene, played with due solemnity and dramatic force, revealing the good quality of tone which the ensemble can command under an experienced conductor. The audience received the performances with enthusiasm.

R. M. K.

* * *

Westlake Fortnightly Musicale

Aeolian Hall, New York, was filled to capacity as usual on the occasion of Dr. Westlake's March 4 musicale. There was an organ piece (Duo-Art recording) at the opening, and then Frances Losavio, tenor, brought an offering of vocal music, beginning with Una Furtiva Lagrima (Donizetti) and Lasciati Amor (Leoncavallo). With decided lyric voice quality coupled at times with dramatic fire, the singer proved adequate for demands made by the arias. A second group brought Dissolution (Booth), If Flowers Could Speak (Mana-Zucca), and Ah, Suez (Massanet). Especially noteworthy was the tenor's singing of Dissolution, still in manuscript, by Eva Lynne Booth, an artist-pupil of Dr. Westlake. The composer was at the piano in this, also for the first group. Cora Belle James (Westlake Studio) performed the first movement of Schumann's piano concerto with breadth of tone, large technical equipment, security and ease. Annette Westlake, pupil of her father, Dr. Westlake, played Godard's seldom-heard introduction and allegro. Her conception was mature and convincing, allied to tonal volume and warmth of delivery. Further, her playing scintillated, was sensitively phrased and brought a rousing climax. Dr. Westlake was at the second piano for both concertos. F. W. R.

* * *

American Academy Presents Two Plays

On February 21 the senior students of the American Academy of Dramatic Arts at their eighth matinee performance in the Empire Theatre, New York, presented the first act of Clemence Dane's Bill of Divorcement, and a three-act comedy, The Far-off Hills, by Robinson. The experiment of acting Divorcement was creditably carried off despite the handicap of youth in impersonating mature roles and psychological innuendo. In the cast were Guy Kingsley (Port Washington, L. I.) as the neurotic father; Elizabeth Childs (Brooklyn, N. Y.) as his bewildered wife; Phyllis Langer (New York) as the frightened daughter; Katharine Stone (Fort Worth, Tex.); Evelyn Streich, Alva Brixey and John Most.

The Far-off Hills, set in modern Ireland, was convincingly done by the young actors, who found themselves happier in the lighter roles, despite the confusion of struggling with a rich brogue. Barry Prowd (Vancouver, B. C.) as the eldest daughter, who emerges as the Cinderella of the family, had excellent grasp of her role, and has a pleasing voice of natural expressiveness. Patricia Howell (Dubuque, Iowa) an attractive brunette, and Elaine Adams (Upper Montclair, N. J.), who reminded one of an immature Miriam Hopkins, played the younger sisters adroitly. John Most and Melvin Monroe (both of Brooklyn, N. Y.) turned in amusing comedy bits as hilarious drinking-friends. Fred DuBrutz (Piedmont, Cal.) gave a competent characterization of a blind man. Jane Elwin (New York) was at home as the spinster, while Dick Ritter (Troy, O.) won the Cinderella as a juvenile lead. Frederic Sherwood (Canton, O.) was the afternoon's surprise in a minor role. He turned in a really professional performance; both he and June Brown (Kingwood, W. Va.) showed definite promise in pantomime.

F. W. R.

* * *

Dr. Carl Conducts B Minor Mass

The B Minor Mass of J. S. Bach was performed as the tonal portion of the evening service at the First Presbyterian Church, New York, on March 8. Dr. William C. Carl, organist and director of music, presented an augmented choir and the soloists Rose Dirmann, soprano; Amy Ellerman, contralto; Dan Gridley, guest tenor; Raoul Nadeau, baritone; Virginia Drane, violin; and Everett Tutchings, organ. To open the service the Cathedral Prelude and Fugue of Bach was played. After a foreword by Dr. J. V. Moldenhawer, minister of the church, a portion of the great mass was sung. This performance marked another notable achievement of Dr. Carl and his forces, who have a long list of distinguished attainments in the field of both old and new music. The stately structure of Bach's magnificent score was brought out in its strength and grandeur. The instrumental and vocal counterpoint was clearly indicated, the various themes replacing each other in domination with smoothness and clarity. The four solo voices were welded into the entity of the performance with a deft hand, each outstanding at the proper interval but never detracting from the balance of mighty tonal architecture. To Dr. Carl, as the conductor, is due high honor for his masterly reading of the work and the precision and skill which his training has given chorus and soloists. The church was filled to the doors with attentive and reverent listeners.

S. D.

* * *

Ellerman Gives Program for S. A. I.

Sigma Alpha Iota (Alpha Theta Chapter) heard a MacDowell Day program March 4, consisting of fourteen songs, sung by Amy Ellerman, contralto, a member of the sorority, at Teachers' College, Columbia University. A large gathering were interested in a wide variety of music, ranging through the modern German composers, Wolf, Brahms and Strauss, with Sadero, Poldowski and MacDowell following. The last group of American composers, featured songs by Guion, Tyson, Edwards, Wise and Bush. There was special enthusiasm for Mme. Ellerman's singing of the Wolf, Strauss and Poldowski songs. Critical comment on her singing should recapitulate the fact of the interesting program, the quality, range and color of Mme. Ellerman's voice, and the intelligence of her interpretation. F. W. R.

* * *

Dickinson Presents All-Duet Program

A unique program given by Dr. Dickinson at the Friday Noon Hour of Music on March 6 at the Brick Church, New York, consisted of duets for organ, also duets for contralto and baritone. The former encompassed concert works by Thiele, Saint-Saëns, Beethoven, Hesse and Wagner, bringing a large variety of music, played by Charlotte Lockwood in conjunction with Dr. Dickinson. Chief among these were Danse Macabre and Ride of the Valkyries, performed with facile flow and big climax. The singing melodiousness of a sonata by Hesse was noted, the Dickinson variety of registration marking the work, especially the *andante*.

Duets sung by Viola Silva and Frederic Baer included May, the Maiden, Summum Bonum, and God Ever Near, all by Dickinson, and Donizetti's In Questo Suolo. They were sung with fine unity and effect, including vocal blend of superior quality.

F. W. R.

* * *

Musicians' Club Enjoys Ruth Mae Gordon

At the regular Plaza Hotel meeting of The Musicians' Club of New York (Frank La Forge, president), March 10, the usual formal recital was followed by the customary "Trivia" under the direction of Leonard Liebling. He took part in a humorous performance with Carl Tollefson, of a "Breakneck Concerto" for piano and violin, and introduced Ralph Locke, comedy story-teller, and Ruth Mae Gordon, of radio and film fame. The last-named artist, of remarkable versatility, gave satirical monologues and imitations that convulsed the audience, especially her sketch of a radio candidate auditioning for an engagement over the air.

K. L.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, March 14
Alexander Harsanyi, violinist, Town Hall (E)
Boston Symphony Orchestra, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, March 15
John Charles Thomas, baritone, Benefit Hartley House Music School, Town Hall (A)
Emanuel List, basso, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Benefit Concert, Jewish Home for Convalescents, Carnegie Hall (E)

Monday, March 16
Catherine Reiner, soprano, Town Hall (A)
Maria Safonoff, pianist, Carnegie Hall (E)
Isidor Achron, pianist, Town Hall (E)

Tuesday, March 17
Suzanne Bloch, Yella Pessl and Carl Dolmetsch, concert of music for harpsichord, lute and recorders, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)
Stanley Hummell, pianist, Town Hall (E)

Wednesday, March 18
Fordham University Glee Club Concert, Town Hall (E)

Thursday, March 19
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 20
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Orchestral Concert, Paul Stassévitch, conductor, Town Hall (E)

Saturday, March 21
Robert Crawford, baritone, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Mona Rani and Her Hindu Dancers, Town Hall (E)

Sunday, March 22
Workmen's Circle Chorus, Town Hall (A)
Yehudi Menuhin with Hephzibah Menuhin, Carnegie Hall (E)
Cosmo McMoon, pianist, Town Hall (E)

Monday, March 23
Hart House String Quartet, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)

Tuesday, March 24
Biart Symphony Orchestretta, Town Hall (A)
Chamber Music Ensemble from the Curtis Institute of Music, under direction of Louis Bailly, Town Hall (E)
Henri Deering and Boris Koutzen, Steinway Hall (E)

Wednesday, March 25
Harriet Eells, song recital, Town Hall (A)
Philharmonic Pension Fund Concert, Carnegie Hall (E)
Gil Valeriano, tenor, Town Hall (E)
Concert of Chamber Music, Steinway Hall (E)

Thursday, March 26
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Neva Fenno, Steinway Hall (E)

Friday, March 27
Philharmonic-Symphony Society, Carnegie Hall (A)
Olive Bond, soprano, Town Hall (E)

Saturday, March 28
Philharmonic-Symphony Concert for Children and Young People, Carnegie Hall (M-11:00)
Neighborhood Music School Benefit Concert, Town Hall (A)
Helvetia Maennerchor, Town Hall (E)

Sunday, March 29
Philharmonic-Symphony Society, Carnegie Hall (A)
Eleanor Berger, contralto, Town Hall (A)
Harvard Glee Club and Radcliffe Choral Society in joint concert, Town Hall (E)
Betty Paret, harpist, The Barbizon (A)

Monday, March 30
Miksa Marson, pianist, Town Hall (E)

Tuesday, March 31
Musical Art Quartet, Town Hall (E)

Wednesday, April 1
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Jacob Weinberg, Town Hall (E)

Thursday, April 2
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, April 3
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Pia Damerini, pianist, Town Hall (E)

Saturday, April 4
Philharmonic-Symphony Orchestra, Children's Concert, Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Sergei Barsukoff, pianist, Town Hall (A)
Armand Tokatyan, tenor, Town Hall (E)

Sunday, April 5
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Artur Schnabel and Bronislaw Huberman, joint recital, Town Hall (A)
Mario Chamlee, tenor, Town Hall (E)

Monday, April 6
Beethoven Association, Town Hall (E)

Tuesday, April 7
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, April 8
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Marianna Sarrica, pianist, Town Hall (E)

Thursday, April 9
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Saturday, April 11
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, April 12
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
American Association for the Recognition of the Irish Republic Meeting and Concert, Town Hall (E)

Tuesday, April 14
Canadian Singers Guild, Town Hall (A)
New York Women's Symphony Orchestra, Carnegie Hall (E)

Wednesday, April 15
Singers Club, Town Hall (E)

Winslow Cheney in Philadelphia Organ Recital

Winslow Cheney played in Philadelphia on March 11, appearing in a concert for the Philadelphia Organ Players' Club. The program included the César Franck Pièce Héroique; the Third Verset of Venres du Commun by Marcel Dupré; the Bach fantasia and fugue in G minor; also the allegro of the first sonata, Bach; the Bach chorale, Jesu, Thou My Joy; and the toccata and fugue in D minor, Bach. The program concluded with the Cantilena of Carl McKinley of Boston, and the Carillon Sortie (from Esquisses Byzantines) of Henri Mulet. Mr. Cheney will also appear at the United States Military Academy at West Point, playing a concert there on March 22.

Henrietta M. Heath Presents Pupils

ELIZABETH, N. J.—Henrietta M. Heath, a teacher trained by Effa Ellis Perfield of New York, recently presented her pupils before an invited audience. The guest violinist was Audrey Meacham, who played the Praeludium of Bach-Kreisler. Frank Kohlenberger and Robert Spilner played a two-piano piece, Charge of the Uhlans by Carl Bohm; Virginia Harris and Jene Geib took their places to perform Moment Musicale by Schubert and Minuet by Paderewski. Piano solos by Beethoven, Chopin, Liszt, Nevin, Rachmaninoff, Mendelssohn and others were offered by Edward Bart, Eleanor Keimig, Virginia Harris, Jene Geib, Helen Williamson, Betty Fisher.

L. M.

Soprano Is Honorary Member of Gilbert and Sullivan Association

Muriel Dickson, soprano of the D'Oyly Carte Opera Company, which presented Gilbert and Sullivan operas in America last season, has been voted an honorary membership in the American Gilbert and Sullivan Association, upon her return to this country. Miss Dickson has sung Gilbert and Sullivan airs in several recent broadcasts.

Marcel Hubert Plays with Orchestra

Marcel Hubert, cellist, was soloist with the New Jersey Orchestra for concerts in cities of New Jersey during February. Rene Pollain is the conductor. This month Mr. Hubert is on tour with Grace Moore, the first concert taking place on March 8 in Washington. Other cities comprise New Orleans, Atlanta, Philadelphia and Baltimore.

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Bartlett and Robertson Impress — Buhlig Soloist Under Baton of Klemperer—Louis Kaufman in Violin Program—Pasadena Civic Opera Heard

LOS ANGELES.—Artistic finesse, a virtually perfect ensemble, and a high degree of musicianship characterized the concert given by the British duo-pianists, Ethel Bartlett and Rae Robertson in the Philharmonic Auditorium, March 3, on the Behymer series. The auditors were warm in their acclaim, and demanded no less than eight encores.

The pianists played their Bach with an unfeigned cordiality. The monumental Brahms variations on a theme of Haydn have been heard here several times recently in orchestral dress, and it was therefore doubly interesting to hear the two-piano version which was first done by Clara Schumann and the composer.

The marvelous teamwork of the pair was nowhere better exemplified than in an Arensky scherzo, and the following Romance held an exquisite tenderness. The program was enjoyable for its intrinsic musical beauty and the quality of workmanship displayed.

BUHLIG WITH ORCHESTRA

The appearance of Richard Buhlig as soloist with the Philharmonic Orchestra at the February 29 concert in the Auditorium stirred public interest. A burst of applause welcomed him to the platform, and became an ovation at the conclusion of his performance.

Splendid musicianship is required to play the Brahms first piano concerto, and this Buhlig possesses in exceptional measure. A remarkable lucidity of phraseology conveyed the musical message, expressed with a dynamic pianism well calculated to achieve the maximum of effect with the minimum of visible effort. Otto Klemperer's conducting provided a perfectly balanced background to the pianistic episodes and orchestral *tutti* of symphonic proportions.

The overture was that of Mozart to the Marriage of Figaro. Klemperer's reading of the Dvorak fifth symphony was definitely Teutonic. It was well done from the standpoint that the note values and dynamic markings were faithfully observed. But from a psychological standpoint, the reading left much to be desired. Klemperer obviously approached the symphony with no particular affection and possibly some preconception that it was trivial, though portions were delivered with considerable nobility of phrase.

LOUIS KAUFMAN'S CONCERT

The concert of Louis Kaufman in the Biltmore Music Room on March 1 was one of violinistic appeal and sound musicianship. His playing showed a lovely, expressive tone, faultless intonation and consummate technic. Margaret Kintz Duncan provided far more cooperation than shown by the usual accompanist, with a tone of real beauty, blending admirably with the soloist.

The Strauss sonata (op. 18) opened the program splendidly. Kaufman then gave a masterful reading of a Bach Chaconne for violin alone. The Saint-Saëns concerto (op. 61) held an engaging and typically Gaelic fluency and polish.

The program climax was von Dohnanyi's Ruralia Hungarica, which Kaufman delivered with vivacity and pensive pathos. The audience demanded four encores that formed a group in themselves.

PASADENA CIVIC OPERA PRESENTS THE BARBER

The Pasadena Civic Grand Opera Company offered its second operatic venture in the Community Playhouse, March 1, with Rossini's The Barber of Seville. Scenery and costumes were bright and cheerful, the players all knew their business, and the production as a whole went smoothly.

Umberto Martucci gave a skillful account of himself as conductor. Ludovico Tomarchio almost stole the show with an excellent performance of Dr. Bartolo. Claudio Frigerio was easily the best voice of the company, singing Figaro with experienced assurance and a fine baritone. Armandita Chirot made a charming Rosina; Alfonso Pedroza was a sufficiently ludicrous music master; Maria Marova showed a good voice and competent acting as Bertha; and Vicenzo Ceccarelli was a good looking Almaviva.

MARGUERITE LAMAR'S LECTURE-RECITAL

The operatic works of the late Theodore Stearns, American composer and formerly dean of music at the University of California at Los Angeles, were discussed by his widow, Marguerite Lamar Stearns, at the Beverly Hills Hotel, February 28.

In a brief sketch of the composer's early life, Mrs. Stearns spoke of the extreme difculties that beset the path of an American composer even two decades ago. Despite these, Stearns triumphed in the production of his opera, Snow Bird, in Chicago, Dresden, Oslo and later in other European centers. A tone poem for orchestra with dramatic soprano also received many performances in Germany.

Mrs. Stearns touched briefly upon her late husband's last work, Bel Hamon, which was given its premiere here under his direction shortly before his death. She gave in detail the story of his opera Atlantis. This has not yet been performed, because of the difcult staging. Mrs. Stearns gave several excerpts from Snow Bird and Atlantis, with the assistance of students, demonstrating the finesse and beauty of the music.

ELLIS CLUB PROGRAM

The Ellis Club offered a sedate concert in the Auditorium February 26, under the leadership of William Tyroler. The club did highly commendable work for a non-professional organization, although this program suffered from monotony in the choice of selections. Beulah Seeman appeared as soloist, and showed a pleasing contralto voice of sympathetic timbre and admirably distinct enunciation.

A concert of Chopin, Poulenc and Scriabin compositions by Irma Olsson-Seffer was given March 2 at Occidental College, and the attractive young pianist won emphatic acclaim from her auditors. She has a warm, rich tone, supported by a sound technical equipment. R. D. S.

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Rambling Around

The Pacific Institute of Music and Fine Arts is giving a series of Sunday night musicales. On March 8, participants were W. E. Strobridge, pianist, Wanda Owen, soprano, Catherine Jackson Donaldson, harpist and Ralph Gamble Riley, tenor. An artist-student recital March 11, featured Baruch Klein, cellist, W. E. Strobridge, pianist, India Spear, soprano, and Nathalie, Evelyn and Virginia Mustol in a novelette for violin, cello and piano.

* * *

Dorothy Studebaker, mezzo-soprano of Harold Hurlbut's vocal studios, gave a recital March 1, at the Park Wilshire Hotel. The program was made up entirely of numbers by American composers including Voices by Richard Drake Saunders, and The Open Road, by Gertrude Ross. Miss Studebaker has recently renewed her contract with the Mayfair Hotel Concert Orchestra, where she has been featured for the past eight months. Claudia Williams, pianist, accompanied the singer, and was heard in two groups of piano numbers.

* * *

Florence Russell presented a group of her vocal students in recital on February 29 at the California Federated Women's Club Auditorium, including Esther Brady, Pauline Ross, Ethyl Goldsmith, Nita Rothman, Dorothy Brockman, Frank Cornwell, Dauphin Paine and Smith Russell.

* * *

Maryan McCutchen, artist pupil of Helen Bates Omeron, will broadcast over coast to coast network, from station KOA, Denver, on April 2. George Harris Pitman, baritone, has been working in the various cinema studios, as well as broadcasting over NBC.

* * *

A concert by Leslie Brigham, character song recitalist, and Raymond McFeeters, composer-pianist, is scheduled for March 12, at the Women's Athletic Club.

* * *

The next Pro Musica event will be given on March 27 in the Biltmore Ballroom, with the Pro-Arte Quartet providing the program.

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Students of Homer Grunn recently gave a recital which included movements from several major concertos, performed on two pianos. Among the participants were Serge and Tamara Hovey, Howard Mann, Jeanne de Bard, Leslie Monks, Frank Morgan, Jr., Paul Dennis, Dorothy Arnis, Marguerite Beamish, Billy Thompson, Belle Keeney, Shirley Dietrich, Lyla Jane Burrows, and Josephine and Arthur Stern.

* * *

Mary Janis, lyric coloratura soprano, and Archie Wade, Jr., flutist with the Philharmonic Orchestra, are appearing on KHJ under the direction of Frederick Stark.

* * *

The third of a series of free public recitals in Bovard Auditorium at the University of Southern California, was given on March 11. Archibald Sessions, official organist for the University, was assisted by Alexander Kisselburgh, baritone.

* * *

Arthur Rosenstein, whose option has been renewed with MGM studios, is coaching Igor Gorin for his coming concert programs. Mr. Rosenstein remains indefinitely in Hollywood.

* * *

On March 2, Ralph Thomas, voice teacher of Los Angeles, presented his seventy-sixth pupil's recital in his studio. Those appearing were DeWitt Mosher, Myrna Lynn, George Kramer, Gertrude Shawn, Don Mallas, Sallie Clements, Clarence Mertz and Lyda Bell. Edna May Durbin, a thirteen-year-old pupil of Ralph Thomas, recently signed a seven-year contract with MGM. R. D. S.

Reminiscences of Tours in Europe Told by Povla Frijsh, Soprano

Eminent Trio of Artists Including Pugno, Casals and Thibaud Provided Many Merry Pranks in Midst of Earnest Music-making

Povla Frijsh and I were seated in her studio and the conversation had shifted from her present plans to that tour of France made several years ago when she was guest soloist with the famous trio of Pugno, Casals and Thibaud.

"Yes," she said smilingly, "there were of course, many times on that tour when, mainly due to the inconveniences of travel, our nerves were stretched to the breaking point. But if I told you of these 'tension' incidents now they would sound merely amusing. And so they seem to me now—but at the time they were quite, quite grave. There was, for instance, Casals with Spanish procrastination, Pugno with his great white bothersome beard, and Thibaud with his diabolic sense of humor. Between the three of them my two hands were full.

"Pablo Casals, you know," she continued, "being Spanish, loved his leisure. The Latin temperament to take things easily was his in large measure and on many occasions this was a source of much anxiety to me. If we had to make an early morning departure, I would set the alarm and knock on his door until he answered. Religiously I would go back in ten minutes and call him again to be sure that he was dressing and would be ready to leave with us. When it came time to dash for the train, there he would lie sleeping like a peaceful 'Chessie' kitten. Between us we would somehow get him up and started into his clothes—then the rush for the station. Luggage on, we would lean out anxiously to see Casals speeding down the platform (with his suit on over pajamas); he would literally throw his precious cello, worth thousands of dollars, through the window to be caught by anyone of us who happened to be near, and as the train started moving he would swing aboard. This happened not once, but many, many times—to the exasperation of all the rest of us. The amusing part to me now is that he never actually missed a train, nor, what is more important, was the beautiful instrument damaged.

A Stitch in Time

"At that time the celebrated Pugno, whom it was our great good fortune to have with us, and who I am proud to say accompanied me in my singing, was quite an old man, but woe to the one of us who dared suggest that he was not as young and spry as anyone. He was a great, fat man with a tremendously long white beard by which we could tell in which direction the wind was blowing. Sometimes, in order to take our minds off a worrisome subject of discussion, he would rise in all his ponderous dignity, gather his flowing beard into his two hands as if it were something tremendously heavy and throw it dramatically over his left shoulder. It was so funny to see that we would all laugh and forget what we had been so gravely concerning ourselves about only a few minutes earlier.

"Thibaud was an inveterate jokester and actually we lived in fear of his whims. Once he was accompanying a young singer who always insisted on holding her music book before her when she stood on the platform. He argued with her that she knew her songs perfectly and had no need to carry her music book before her like a shield; but she insisted that she felt better holding it so. One day he slipped in just before the concert and sewed the pages of her music together. She didn't discover what he had done until she was facing her audience. You can imagine her fury. However, she went through with the program beautifully and Thibaud was as pleased as Punch that he had proved his point. However, we were constantly on the *qui vive* fearing he would do something similar to one of us. I think I have ripped more imaginary sheets of music apart in my day than any living singer.

A Strategic Bath Tub

"In those days we had one possession *extraordinaire*—a rubber bath tub. I am sure any one of us would have guarded it with his life if the necessity arose. Today, with streamlined trains, special shower-cars for travelling musicians, as Stokowski and his men will have on their present tour, long tours are a dream of ease, it seems to me, when I think of how we had to manage. We would arrive, sometimes late at night,

POVLA FRIJSH

unpack our bags, have a bite to eat and then I would set up my rubber bath tub. Primitive as such ablutions may sound today, after the grime and grit of travelling I can never think of my precious bath tub with anything but deepest affection."

Mme. Frijsh has given two Town Hall recitals in New York this season—the second an all-request program, and has made subsequent appearances in Boston and Chicago. Her next concert will be a private recital at the New York home of Mrs. John Henry Hammond on March 24, after which she will go to Denver for one appearance. She plans to leave June 15 for a summer in Europe, devoting some weeks to her native Denmark, and returning to New York in October. H. C.

Horace Alwyne in Philadelphia Recital

Philadelphia.—Horace Alwyne, pianist, pleased a large audience on February 22 when he appeared in a recital in Goodhart Hall, Bryn Mawr College. Mr. Alwyne is director of the department of music of the college. His ambitious program began with the thirty-two variations in C minor of Beethoven and smaller Beethoven works; next came the Brahms sonata in F minor, op. 5, and after the intermission he played a Liszt group, and Gieseking's arrangement of Strauss' Serenade, John Ireland's April and pieces by Medtner and Rachmaninoff. Mr. Alwyne has the extensive command of technic and the flexibility of temperament necessary for the proper presentation of such a wide variety of composers and types. He played always with surety, suavity of touch and genuine musician feeling, in which individuality of conception was tempered by good taste and reverence for traditions. He received warm applause. C. T.

Ruth Shaffner's Engagements

Among recent engagements of Ruth Shaffner, soprano, was an appearance in songs at the Town Hall Club, New York, on February 23. On March 13, Miss Shaffner is to sing in a Cèsar Franck program at the Brick Presbyterian Church, New York; 15, in the performance of the Holy City by the Mount Vernon (N. Y.) Choral Society. Recitals in Williamsport, Pa., April 21; Washington, D. C., April 17; and Drew Seminary, Carmel, N. Y., on May 1, are other future bookings for Miss Shaffner. She is again to be a soloist in the Bach St. Matthew Passion on April 8.

Beethoven Symphony Orchestra in Second Concert

Bethlehem, Pa.—The second concert which the Beethoven Symphony Orchestra (Herbert Fiss, conductor) has given this season took place in January at the Boyd Theatre. An audience of about 600 gathered to hear a program which presented Ruth Becker Myers, pianist, as assisting artist in the Liszt concerto No. 1 in E flat. This work was given a brilliant performance, and Miss Myers was summoned back for many bows. The orchestra continues its steady improvement, as manifested in its excellent performance of the first movement of Schubert's Unfinished Symphony, Les Preludes of Liszt and the overture to Smetana's The Bartered Bride. The Beethoven Maennerchor and Ladies' Chorus, with Homer Moyer, accompanist, also won much applause for the fine choral interlude they furnished. S. W.

Mu Phi Epsilon Notes

Helen Van Loon, soprano, with Mary Deacon at the piano, and Emma Jo Swaney, pianist, were the artists appearing on the program at the musicale given by the Mu Phi Epsilon National Club, New York, on February 9. Miss Van Loon presented songs by Wolf, Debussy, Hue and Bishop and Miss Swaney's program consisted of Mozart, Schumann and Liszt numbers.

At the New York Alumnae Club program given on February 11, Elizabeth Ball played original compositions arranged in duet form. She was assisted by Irving Landau, teacher and composer. Eleanor Mehl Berger with Geraldine Sturtevant as accompanist sang a group of songs by Gluck, Schubert, Campbell-Tipton.

Tau Alpha Chapter, the only professional chapter in the sorority, presented a musicale in the clubrooms on February 16. Marion Bauer's compositions were interpreted by Beatrice MacCue, contralto, Marie Nichols, violinist, and Lillian Bertman, pianist. Miss MacCue also sang a miscellaneous group.

Toscanini to Conduct in Paris

Contrary to recently published reports, Toscanini will not direct a radio symphony orchestra in concerts for the British Broadcasting Corporation in May. According to a statement by Bruno Zirato, assistant manager of the New York Philharmonic Orchestra, the Italian conductor will, however, lead two benefit concerts in Paris in May for a fund to erect a monument to Saint-Saëns. He will also appear at the Salzburg Festival, directing opera and concerts in August.

Studio Club of New York Continues Recitals

The Studio Club of New York continue their series of recitals. The musical programs have included an appearance by Harold Dearborn, tenor, in sacred songs on March 1; 5, Elfrieda Bos Mestechkin, violinist, was heard. The Florenda Trio (violin, cello and piano) presented a concert on March 11; 13 brought Charles Fite, pianist; 17, John Deacon, tenor, and Mary Ina Conner, pianist; 24, Justin Williams, baritone; 27, Warner Hawkins, pianist; and 31, Janet Schumacher, lyric coloratura soprano, appear.

I SEE THAT

Byrd Elyot, violinist, who won the $1,000 prize offered by the Federation of Women's Clubs several years ago, played at a White House musicale on February 11 after a formal dinner given in honor of the Speaker of the House. The list of pieces included works by Handel-Flesch, Kreisler, Tschaikowsky-Elman, Chopin-Auer and Schubert. Harry Gilbert was at the piano.

* * *

Frank Sheridan, pianist, will give a recital at the Oberlin College of Music, Oberlin, O., on March 17.

* * *

Alexander Harsanyi, violinist, will be heard in recital at Town Hall, New York City, on March 14. Arpad Sandor is to accompany him.

* * *

Catherine Reiner, Hungarian soprano, will offer her first New York recital in four seasons at Town Hall on March 16. She is to be assisted at the piano by Richard Wilens.

* * *

George Perkins Raymond, American tenor, who has been residing in Paris for the last six years, returns to his own country early in March to appear in concerts again under the management of Annie Friedberg.

* * *

Gloversville, N. Y., will hear a recital of Russian composition by the new male quintet, the Russian Imperial Singers, on March 18. The group appears in Potsdam, N. Y., the following evening.

The Russian Imperial Singers are to sing in Warren, Pa., on March 16. The group have appeared this season in twenty-two cities throughout the Middle West, the East and the South. Before their schedule is completed they will have sung thirty-eight more concerts, including a tour of the Canadian Maritime Provinces in April.

* * *

The Dalcroze School of Music, New York, has awarded the two vocal scholarships for the second semester for which auditions were held in January to Violet Waltenberg and S. Alonzo Lee. The successful candidates are studying with Florence Turitz.

* * *

Modest Altschuler has been performing Charles Haubiel's Suite Passecaille on his tour of the Pacific Coast.

* * *

Jean Fardulli, Greek baritone, who was heard this season with the Chicago City Opera and has sung internationally, will hereafter be under the exclusive management of Annie Friedberg. He is to fulfill extensive engagements next season in opera, concert and radio.

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Chicago Finds Musical Riches in Recital by Schnabel and Huberman

Performance of Handel's Israel in Egypt by Apollo Club Is Feature of Week—Zimbalist Represented as Composer and Soloist with Symphony Orchestra—Stock Restores Mahler's First—Trudi Schoop Ballet in Final Appearances

CHICAGO.—The outstanding musical events of the week were the joint appearance of Artur Schnabel and Bronislaw Huberman in a program of sonatas for piano and violin; the Chicago debut of Alec Templeton; the final concert of the Chicago String Quartet; the concluding dance program of Trudi Schoop and her comic ballet; the first performance of Handel's Israel in Egypt by the Apollo Musical Club; and the Chicago Symphony Orchestra concerts with Efrem Zimbalist in the dual capacity of soloist and composer; and a hearing of the long neglected first symphony of Gustav Mahler.

SCHNABEL AND HUBERMAN AT AUDITORIUM

The names of Artur Schnabel and Bronislaw Huberman should have been sufficient to sell out the vast Auditorium Theatre for their joint appearance on March 1. A program devoted solely to sonatas even when performed by such masters does not appeal to the musical taste of Chicagoans and only devotees of chamber music were on hand to greet the two eminent artists who have left imperishable memories as recitalists in our midst. The program they offered consisted of the Brahms D minor, Beethoven's G major and Mozart's B flat major sonatas and Schubert's Fantasie in C major. Students as well as teachers were afforded a two and one-half hour lesson and music lovers an afternoon of real musical enjoyment for both submerged their individualities so that their tone and interpretation afforded impeccable ensemble playing. Their recital was one of the events of the musical year for all those fortunate enough to be present. This unique concert marked the debut of Hazel Moore as local *impresario*, for Grace Denton has taken her as partner. Mrs. Moore, who succeeded her late husband, Edward C. Moore, as critic of the Chicago Tribune, enters the managerial field with the best wishes of all those who have learned to know and admire her as a business woman of sagacity and a friend.

ALEC TEMPLETON'S RECITAL

Alec Templeton, the blind English pianist, who recently came to this country with the Jack Hylton Orchestra, made his Chicago recital debut under the local management of Stanley North, in Orchestra Hall on March 1. Our hall of classical music was practically filled to greet one of the most interesting musicians hailing from old Albion. Mr. Templeton had arranged a program of unusual interest, consisting in the first part of the Bach-Rummel chorale prelude, Beethoven's Appassionata Sonata, Brahms B flat minor intermezzo and Chopin's D flat nocturne and B flat minor scherzo. The second part comprised solely the recitalist's own compositions.

CHICAGO STRING QUARTET

At the closing concert of the Chicago String Quartet in the Woman's Club Theatre on March 1, Gretchaninoff's quartet in F received its first American performance and was cordially received by an audience that comfortably filled the theatre. Words of praise are due the Chicago String Quartet for bringing to the attention of chamber music devotees many novelties during the season, though the Gretchaninoff quartet impressed only moderately as to its musical value.

TRUDI SCHOOP BRINGS NEW BALLETS

Bertha Ott was happy in securing the Trudi Schoop ballet among the many attractions she brought to Chicago this season. On three different occasions this unique organization of terpsichorean artists has invaded the Studebaker Theatre and at each appearance the sold-out sign was displayed. At the final performances on the afternoon and evening of March 1, five new ballets were made known to America. Trudi Schoop had reserved for Chicago the premiere of Impressions of Today, cleverly written by the dancer herself to music by Paul Schoop. This embraced such episodes as People Without Work, Business Is Business, Sport Above All and Men in Black. In the novelty as well as in the popular Fridolin on the Road, Miss Schoop and her cohorts of fine pantomimes, dancers and comedians by their antics and expert dancing had the audience convulsed with hilarity and charmed by the prowess of every member of the company.

APOLLO CLUB SINGS ISRAEL IN EGYPT

George Frederick Handel's fifth English oratorio, Israel in Egypt, first performed in London in 1739, had its first complete presentation in Chicago by the Apollo Musical Club, at Orchestra Hall on March 3. Though our musical encyclopedia informs us that "much of the music was cribbed from Stradella, Kerl, Erba and from the composer's own earlier work," Romain Rolland calls it the "most gigantic effort made in oratorio" and another authority refers to it as "the most perfect example of choral oratorio." With none of these authorities do we agree and though we are happy to have made the acquaintance of Israel in Egypt, we know several oratories besides the Messiah from the pen of the great composer which are far superior to this one In his Israel in Egypt, Handel gives big opportunities only to the massed chorus, for which he wrote intricate music abounding in fugues and canons and requiring a musical knowledge seldom discovered among non-professional choristers

The Apollo Club, now in its sixty-fourth season, has never since we first heard them some thirty-five years ago sung so brilliantly, so accurately, so magnificently as upon this memorable occasion. Edgar Nelson had trained his forces in the thunderous chorales which abound throughout the score arousing the enthusiasm of the thrilled listeners. Conductor Nelson has been a power in resurrecting interest in oratorio in Chicago and by his performance of Israel in Egypt, he has revealed himself as one of the finest oratorio conductors here.

If the singing of the Apollo Club gave more than entire satisfaction, the same cannot be written of one of the soloists. For Sydnie Smith Cooley, contralto, was completely miscast and her voice was unsteady. The tenor part was entrusted to Glenn Bennett, who like Betty Pietsch won the honor of appearing with the Apollo Club as winners in the Society of American Musicians 1935 contest. Mr. Bennett made much of the opportunity, singing the few phrases allotted to him in true Handelian style with a well-used voice of luscious quality. He also delivered his text with clarity. Miss Pietsch also deserved the honor awarded her, and Hilda Ohlin, often heard with the Chicago City Opera, proved herself as valuable an oratorio singer as when we heard her at the premiere of Respighi's La Fiamma at the Civic Opera House.

ZIMBALIST WITH CHICAGO SYMPHONY

Efrem Zimbalist's appearance in the triple capacity of violin soloist, composer and conductor at the Chicago Symphony Orchestra concerts of March 6 and 7, re-introduced the eminent Russian to the *habitués* of Orchestra Hall after an absence of five years. Zimbalist chose the same Glazounoff concerto he played at the time of his debut with our orchestra more than twenty-five years ago. He belongs to the category of true artists who do not need to resort to contortions to bring out of a Stradivarius a tone that is sweet, pure, silvery and always on perfect pitch. The Glazounoff concerto contains many difficulties, which were mere child-play, however, under Zimbalist's flexible fingers and all its beauties were again revealed through the nobility of his tone, his impeccable technic and perfection in phrasing.

Zimbalist as a conductor-composer was unknown in the city by the lake and we hasten to state that in both capacities he scored heavily. His American Rhapsody, which received its local premiere, though based on old American tunes such as Turkey in the Straw and Oh, Susanna, has been garbed in velvet clothes through his melodious and harmonious musical idiom. The work has a certain sense of humor which is most apparent in the first few bars of the novelty. Later a somber color of melancholy suggested the Steppes of Russia far more than our prairies. Toward the close of the rhapsody the pattern is once more American, and exhilarating is the finale. The novelty, superbly conducted by the composer, was accorded a rousing reception.

The Mahler first symphony, too long neglected by our orchestra and which had but one previous hearing more than twenty years ago, was played at these concerts. When the symphony was premiered here this same scribe was not over-enthusiastic, but today after listening for more than a decade to the ugly music of some of our modernistic composers, our reaction is different, for Mahler's first symphony is melodious if perhaps too sonorous. The program further contained the Weber overture to Euryanthe, which, like the symphony, was played with much zest by the orchestra under the enthusiastic baton of their leader, Frederick Stock.

OPERA COMPANIES GALORE

Many opera companies are now touring the country. At this writing the Milano Grand Opera Company, A. F. Thaviu, conductor, with Jeannette Van der Velpen as Gilda, has been heard in Rigoletto in Bloomington, Aurora and Waukegan, Ill., previous to opening a long tour in the Middle West and Eastern states.

The Civic Opera Productions feature Coe Glade in Carmen with Sydney Rayner as Don Jose and Joseph Royer as Escamillo. Others in the Carmen cast, all members of the Chicago City Grand Opera Company, include Janet Fairbank, Maria Matyas, Frederick Jencks and Lodovico Oliviero. The Civic Opera Productions also introduce Leola Turner as Gilda in Rigoletto. Other members of the cast are Angelo Philloti, baritone of La Scala; A. Powers, tenor, and Fosseæ Miller, basso. Isaac Van Grove is conductor of the company, Bernard Cantor is stage manager and Edward Seidner is business manager. The tour opens in Minneapolis on March 23 and other cities already booked are Duluth and Rochester, Minn.; Sioux City, Des Moines and Davenport, Ia.; Lincoln, Neb., and Toledo and Columbus, O.

In the meantime the Chicago Opera Company, with Jean DeKyser at its head, is bringing opera to cities in surrounding vicinities; Clarence Cramer and Harry Culbertson are also navigating opera companies through other states and from New York we learn that the Manhattan Grand Opera Company is touring with Rigoletto and Il Trovatore. In the former Jeanne Johnson, well remembered in Chicago, sings the role of Maddalena.

SCHWANDA AT UNIVERSITY

Another unusual and interesting undertaking of the department of music at the University of Chicago will be the production of Weinberger's Schwanda on April 20, 21, 22 and 23. The opera is to be sung in English by the combined memberships of the University Symphony Orchestra, the Chicago Symphonic Choir, and a prominent group of singers who augment the student cast for the opera and sing its leading roles. Prof. Carl Bricken, under whose direction the production is to be given, states that this will be the first production of the opera in English.

DEPAUL SCHOOL OF MUSIC

David Itkin, director, presented Martinez Sierra's Cradle Song throughout the week of March 9 at the Little Theatre.

YELLA PESSL,

harpsichordist, with Suzanne Bloch, lutenist, and Carl Dolmetsch, flutist, is to give a New York concert in Town Hall on March 17. The program presents the first performances in America of J. S. Bach's concerto for harpsichord, two recorders and strings, and of a suite of sixteenth century lute works; also listed are Handel's sonata for recorder and harpsichord in A minor, and solos for harpsichord by Bach, Handel and others.

Arthur C. Becker, dean of the School of Music, played an organ recital at Maryhurst College, Erie, Penn., on March 3.

Richard Czerwonky presented his students in a chamber music recital March 1 in the Little Theatre. Those who played were: Irving Ilmer, Luella Kramer, Wanda Ercha, Harry Flachsbarth, Robert Brown and Aimee Carroll. Herbert Horne, student of Walter Knupfer of the piano faculty, acted as accompanist. Beatrice Czerwonky played the part in a Vivaldi quintet.

AMERICAN CONSERVATORY NOTES

Lucile Turner, violinist, student of Herbert Butler, appeared recently in recital before the Libertyville, Ill., Woman's Club.

Recent engagements of Mary Frances Averill, soprano and reader, pupil of Charles La Berge and Louise K. Willhour, include recital appearances before the Woodlawn Study Club; Kymry Club; Hebron, Ill., Welsh Church.

Goldie Marx, pianist, studying with Alexander Guroff, was featured as soloist on the Wurlitzer Hour over WJJD on February 29.

Leo Heim, pianist, played the Liszt A major concerto with the Evansville (Ind.) Symphony Orchestra on March 1. The conductor of this orchestra is Gaylord Browne, former student of Herbert Butler.

Walter Merhoff, baritone, former pupil of the conservatory, has been engaged for a fifteen weeks' tour of the larger cities with the Thaviu Opera Company.

H. William Nordin presented the Wheaton College Glee Club of which he is director, in a program at the Chicago University Chapel recently.

Louise Klibanow, violinist, student of Reuben Marcus, and Harriet Berman, dramatic art pupil of Esther Sachs, appeared in recital at the Jewish People's Institute on February 29.

CHICAGO CONSERVATORY RECITALS

On March 3, Mary Jane Sterling, pianist, and Aletha Twedt, soprano, appeared in a

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recital in the Little Theatre of the Chicago Conservatory.

Esther Arneson gave a piano recital at Kimball Hall on March 4, under the management of the Loro Gooch Bureau.

AMERICAN CONSERVATORY EVENTS

The American Conservatory Symphony Orchestra, under the direction of Herbert Butler, presented a program on March 1 at Murphy Memorial Hall. The Meistersinger Overture was conducted by Miriam Bohunek, winner of first place in Mr. Butler's conducting class. Evelyn Ames, artist student of Theodore Harrison, sang La Mort de Jeanne d'Arc by Bemberg, and Marion Skebelsky, artist violin student of Mr. Butler, played the first movement of Saint-Saëns' concerto for violin. The orchestra presented Leo Sowerby's overture, Comes Autumn Time.

Jay Murio, lyric soprano, artist student of John T. Read of the faculty, will appear in recital at the Y.M.C.A. College Auditorium on March 20.

Lucille Turner, violin student, played the Mendelssohn E minor concerto with the Symphony Woods Orchestra (Lela Hanmer, conductor) on February 25, under the auspices of the Parents Teachers' Association.

The junior department on February 22 had Ruth Thompson, soprano, student of Belle Forbes Cutter, as its guest. Pupils of the following teachers were presented: Lauretta O'Brien, Elizabeth Guerin, LaVina Thorkleson, Rose Schwartz, Evelyn Koch, Gertrude Gahl and collegiate department students of Graham Reed and Max Fischel.

Leola Aikman, soprano and Gertrude Gahl, pianist, presented the program on the Fullerton Hall series at the Art Institute, February 19. Harry Sukman was the accompanist.

Virginia Dare Holland and Edward Wencel were the winners of the popularity contest sponsored by Gamma Kappa Psi. The winners were announced at the Valentine Day party given by the fraternity in the Little Theatre.

Alice Magee and Nodeane Hulett, duo pianists and students of John Carre, were the featured artists on the Racine Musical Forum, February 18. RENÉ DEVRIES.

Musical Potentialities in Cuba and South America

(*Continued from page 6*)

guitars and improvising verses to recount the events that occurred. They were truly musical newspapers. Moreover, each Argentine dance (and there were many) had its own music.

The government of Argentina gives a yearly subsidy to the Colón Theatre in Buenos Aires on condition that one new opera by a native composer be presented each season. Felipe Boero's El Matrero (libretto by Yamandu Rodriguez), Athos Palma's Nazdah, and Pascual de Rogatis' Huemac have all been produced there. Boero is also the composer of the opera Tucuman, introducing Indian and native folk melodies.

Carlos Pedrell, one of Argentina's ablest musicians, was nevertheless born in Uruguay in 1878, and studied in Barcelona and Paris. He returned to Buenos Aires in a musico-governmental capacity and was entrusted with the work of verifying and establishing certain national musical forms. He has written orchestral pieces and many Hispanic songs, among them Allá Vienen Lascarretas, and En La Mañana Azul. His style admits of a simple melody.

The musical style of José André is based on that of the modern French school (in most of his songs, choruses and piano pieces) in spite of the fact that he studied in Buenos Aires where he was born in 1891. He is also a critic and has established a musical journal. Though Paolantonio Francesco was born in 1885 in Buenos Aires, he studied in Italy and now conducts and composes there.

Juan José Castro, born in Buenos Aires in 1895, is surely Argentina's most famous musical son. He studied for a while with d'Indy in Paris, and then founded the Renacimiento Orchestra in Buenos Aires in 1929. He now conducts the orchestra at the Colón Theatre. He is decidedly a modernist and his principal works are for orchestra: a symphony, orchestral suites and a Biblical Symphony for chorus and orchestra, inspired by the life of Christ. He has written also many smaller pieces for piano and for solo stringed instruments.

Alberto Williams, born in Argentina of English and Basque parents in 1862, founded a remarkable conservatory there and has written much music with the definite intention of preserving the native lore. His most popular piano work is El Rancho Abandonado. He has also made several literary ventures.

South America has given to the world such outstanding musical interpreters as Mme. Teresa Carreño (Venezuela) Guiomar Novaes (Brazil) Marguerite d'Alvarez (Peru) and Claudio Arrau (Chile).

In addition, South American governments have recognized their talented sons by providing funds for them to study abroad. Cuba and South America both are at once building for their musical futures and preserving the musical past!

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Juliet Lippe to Sing with Trenton Orchestra

TRENTON, N. J.—Juliet Lippe, American-born soprano, who has sung abroad and throughout this country in Wagnerian roles, will be the soloist with the Trenton Symphony Orchestra at its next concert March 17, in the Memorial Building, Stacy Park. This singer received much of her artistic training abroad. After three years of study with Mme. Hermine Bossetti, of Munich, Prof. Carl Beines and the late Eduard Bellwidt, of Frankfort, she made her debut as Isolde at the Landes Theatre, Gotha. Later her training was continued with Prof. Clemens Krauss, director of the Frankfort Opera, and Dr. Lothar Wallerstein, now of the Opera in Vienna. After a year as the leading soprano of the Gotha Company, in repertoire, she appeared the following seasons as guest artist in Weimar, Mainz, Braunschweig, Hanover and Frankfort, appearing as Isolde, Brünnhilde, Aida, Tosca and in several other roles. In her appearance with the Trenton Symphony Orchestra with Max Jacobs conducting, Miss Lippe will sing two Wagnerian numbers, Elsa's Dream from Lohengrin and Dich Theure Halle, from Tannhäuser, and an aria from Louise, by Charpentier. This concert is the fourth of the season.

Daniel Gregory Mason's Suite on English Folk Songs is the contemporary American work to be played by the Trenton Symphony Orchestra at its fourth concert. In addition to this number, the orchestra plays the overture to Rienzi by Wagner; Vltava, symphonic poem by Smetana; and the Marche Hongroise, Berlioz.

Only one more concert will be given this season, on April 28, in the Memorial Building. R. P.

Mabelle S. Wall to Head Music Division of Georgia Women's Clubs

ATLANTA, GA.—Mrs. H. B. Ritchie, president of The Georgia Federation of Women's Clubs, announces the appointment of Mabelle S. Wall, of Atlanta, as chairman of the division of music of the state federation. Mrs. Wall is a member of the Decatur Woman's Club, Daughters of the American Revolution, and an alumnae of the Institute of Applied Music and of the Virgil Clavier School of New York. As dean of music and art critics of Atlanta, having served as music and art editor of The Atlanta Journal for seventeen years, the scope of her constructive work is further extended by her association with the Musical Courier as correspondent from this section. She is founder and president of the Georgia Piano Ensemble; founder and director of the Dance Crafters of Georgia; and counsellor of the Piano Ensemble Club of the Georgia Federation of Music Clubs. In addition to her reputation as a writer Mrs. Wall is teacher of piano. Mention of her activities in the arts is made in the book, Representative Women of Georgia. As the music editor of the Atlanta Journal she has presented radio versions of music news of the world for several seasons over WSB, the NBC station in Atlanta.

Spalding Plays in Binghamton

BINGHAMTON, N. Y.—Albert Spalding delighted an audience at a concert held in Central High School auditorium. They were so in sympathy with the artist that no one seemed to stir during any of the groups of compositions he so superbly played. Numbers on his program were: La Folia (Corelli); concerto in A (Mozart); sonata in D minor (Brahms); Prelude—Wind in the Pines (Spalding); Cortege (Boulanger); Malaguena (Sarasate); Habanera (Ravel); and Tarantelle (Szmanowsky). Responding to encorse the violinist played four other compositions. Andre Benoit accompanied at the piano. This was the second in a series sponsored by the Musical Art League. I. S.

Lehman Engel Giving Lecture-Recital Series

Under the auspices of the Music Education and Music Appreciation Unit of the Federal Music Project, Lehman Engel, American composer and conductor, has begun a series of lecture-recitals in New York City on the Evolution into Contemporary Music. The lectures, which are an extra-curricular activity, are elaborately illustrated; the first three programs, devoted to fifteenth and sixteenth century music, present a Madrigal Choir of sixteen voices. Programs to follow include Bach, Handel, Beethoven, Schubert, romantic composers, Russian nationalist composers, French and post-impressionists, and contemporary European and American composers. The series opened on March 9 at the 135th Street Y.M.C.A., and continued March 12 at the Textile Evening High School Building; 13, Midtown Community Music Center; 16, the lecture will be at Westside Vocational High School; 17, P. M. University Settlement; 19, Jacob H. Schiff Center, Bronx.

Buffalo to Open Drive for Orchestra

BUFFALO, N. Y.—A drive begins on March 16 in this city to assure Buffalo of a permanent civic orchestra. It is projected to have twelve major concerts a year, several for various nationalities in the city and a series for children. Mrs. Edgar F. Wendt is chairman of the drive, and another leader of the movement is Mrs. Evelyn Choate, who for many years has worked toward development of music culture in Buffalo. A. E. Metzdorf is the campaign manager; F. H. Greene, publicity chairman. The goal in view is the raising of $75,000, which, it is believed, would insure the permanency of the Buffalo Philharmonic Orchestra. L. N.

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San Antonio Has Opera Events

San Carlo Forces Sing Two Works—Ballet Russe, Shawn Dancers, Josef Hofmann, and Isabel Laughlin Appear

SAN ANTONIO, TEX.—The San Carlo Opera Company appeared in two splendid performances—matinee and night—presenting Martha and Madam Butterfly. The cast for Martha was as follows: Rosalinda Morini as Lady Harriet; Charlotte Bruno as Nancy; Rolf Gerard as Lionel; Stefan Kozakevich as Plunkett; Francesco Curci as the Sheriff, and Natale Cervi as Tristan. Each artist did artistic work both vocally and histrionically. The roles in Madam Butterfly were taken by Hizi Koyke; Florence Wylde as Suzuki; Dimitri Onofrei as Pinkerton; and Mario Valle as Sharpless. All gave excellent delineations of their respective roles. The minor roles were taken by Charlotte Bruno, Francesco Curci and Natale Cervi. Carlo Peroni was the capable conductor. Large audiences attended both performances.

BALLET RUSSE APPEARS

Friends of Music, Town Hall Lectures and Festival Association (Elizabeth A. Devoe, sponsor) presented Colonel W. de Basil's Ballet Russe. The ballets given were beautiful and different in type consisting of Le Lac Des Cygnes—music by Tschaikowsky; Les Presages—music, Tschaikowsky's Fifth Symphony; and Le Beau Danube—Music by Johann Strauss. The leading dancers included Alexandra Danilova, Paul Petroff, Vera Zorina, Irina Baronova, David Lichine, Roman Jasinsky, Tatiana Riabouchinska. Marvelous interpretative work was done by each. The entire ensemble did excellent work and the large audience was enthusiastic. This was the company's second appearance in the city and the fine impression made on the first appearance, was deepened.

JOSEF HOFMANN'S RECITAL

Josef Hofmann was presented by the Friends of Music, Town Hall Lectures and Festival Association (Elizabeth A. Devoe, sponsor). The program consisted of compositions by Handel, Beethoven-Saint-Saëns, Schumann, Chopin, Dvorsky, Rubinstein and Liszt. Comment is unnecessary on the tone technic, interpretation, musicianship and artistry of this well-known artist. An enthusiastic audience made many recalls necessary and a number of encores were granted.

Isabel Laughlin, pianist, was presented in recital by Mary Brown Campbell (head of the piano department of Westmoorland College) in the Auditorium of the Incarnate Word College. The program consisted of compositions by Cesar Franck, Chopin, Scriabin, Rachmaninoff and Stravinsky, which displayed to advantage her rich, full, singing, poetic tone, and splendid technic. The closing number was Liszt-Busoni's Spanish Rhapsody, with Silvio Scionti at the second piano, which was given an admirable interpretation. Recalls were necessary after each group and several encores were given.

S. W.

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Program for Ann Arbor Festival Announced

The Ann Arbor (Mich.) May Festival of 1936 presents six concerts to be given on May 13, 14, 15 and 16. As previously announced, the Philadelphia Orchestra, with Leopold Stokowski conducting, is the festival orchestra. Soloists comprise Lily Pons, Jeannette Vreeland, Rose Bampton, Giovanni Martinelli, Paul Althouse, Keith Falkner, Julius Huehn, Efrem Zimbalist, Harold Bauer. Palmer Christian, organist, will participate in the festival on various occasions, playing on the Frieze memorial organ. Both the baritone soloists, Mr. Falkner and Mr. Huehn, are new to Ann Arbor. The University Choral Union (Earl V. Moore, conductor) is to take part in two programs, Elgar's Caractacus on Thursday night, and Verdi's Requiem on Saturday night. At the Friday afternoon concert, as customary at these festivals, Juva Higbee presents the Young People's Festival Chorus in a program including Pierne's Children at Bethlehem.

Kolisch Quartet in Omaha

OMAHA, NEB.—Appearing as the third in the series of events sponsored by the Tuesday Musical club the Kolisch String Quartet offered an evening of chamber music recently in the auditorium of the Central High School. Individual performers of high attainment on their respective instruments, these four musicians are yet able to to fuse their several personalities and varying temperaments into an ensemble of remarkable unity and balance. Their playing of the three quartets which comprised the program gave the impression of technical ability of the first rank, dominated by lofty ideals and expert musicianship. Works performed were Beethoven's quartet in D (op. 18), the Brahms (op. 51, No. 1) and Schubert's G major quartet (op. 161).

A list of musicians appearing in programs at the Joslyn Memorial recently includes the names of Esther Leaf and Martin Bush, organists, Evelyn Faulk and Eleanor Myers, pianists, Mrs. W. K. Wilson, soprano, Howard Carlson, baritone, Esther Steinberg, violinist, and the Ellis singers, directed by Fred G. Ellis.

J. P. D.

National Music Week Message Issued to N. F. M. C.

A message to the 4800 units of the National Federation of Music Clubs mobilizing them for activities in connection with the observance of National Music Week, May 3-9, was sent out this week by Grace Widney Mabee, of Los Angeles, national chairman of Civic Music and of National Music Week Observance.

Mrs. Mabee urged music groups to begin activities immediately and suggested among the initial projects a one or two-day forum to discuss the topics which should be emphasized during National Music Week, membership of these forums to consist of one or more representatives from all civic organizations interested in the music development in the community. Such groups as the Parent Teacher Association, the Women's Clubs, Playground Supervisors, Service Clubs, Churches, Schools, Patriotic groups, Libraries, Music Settlement Schools, Chamber of Commerce and city officials were suggested.

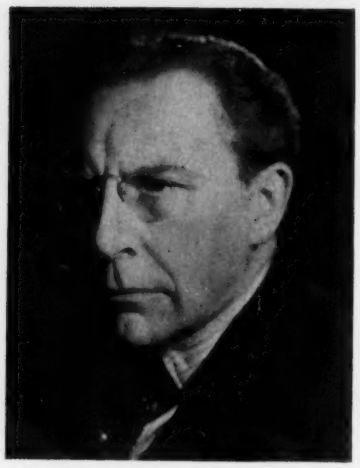
Mrs. Mabee also urged an immediate survey of music resources in each of the communities in which there is a branch of the federation. "All music organizations, professional and amateur, federated and unfederated, should be listed," she said, "together with the names and addresses of the presidents or counselors, the number of members in each organization and the range of activities pursued by each."

Mary Craig's Engagements

Mary Craig, soprano, has engagements in four states, excluding Canada and Washington, D. C., within the coming three months. They include five cities of New York, also Maryland, Virginia and North Carolina, between the dates March 15 and May 25. She will attend the Centennial Commencement at Wesleyan College, Macon, Ga., from which she holds the degrees of B. A. and B. M., and will sing in Atlanta and Savannah, Ga. Early in June she goes to England for a series of drawing-room musicales, extending her trip to South Africa, to sing in Johannesburg and Capetown.

Verna Tandler Giving St. Louis Lecture Series

Verna Tandler on February 12 began a series of twelve instruction periods, entitled the Layman's Music Course, at the Arts and Crafts Hall of the Stix, Baer & Fuller department store of St. Louis. The course was designed by Olga Samaroff Stokowski, based on her book The Layman's Music Book. The lectures are given each Wednesday, through April 29. Mme. Samaroff developed the course at the Juilliard School of Music in New York, with the assistance of John Erskine, president, and Ernest Hutcheson, dean of the Juilliard School. She has given the lecture series in New York, Philadelphia and Washington.



RICHARD HAGEMAN

has returned to New York, having closed his opera season in Toronto. (Photo by Bloom, Chicago.)

Westminster Choir School Bulletin Discusses Choral Training

A recent bulletin, Westminster Choir School in the Field of Music, has been issued by John Finley Williamson, director of the Westminster Choir School at Princeton, N. J. These pamphlets are issued during alternate months from October to June. The one for February has on its first page of reading matter the beginning of a brief history of the school, its ideals and accomplishments. "A practical plan for invigorating and improving the ministry of music in church and college and community came to birth ten years ago. Back of it was a high conception of the God-given values of music in the life and aspirations of mankind."

"Obviously," says Dr. Williamson, "the director of church music should have more than musical skill and gift for leadership. As this need was realized, it was met by the founding of a choir school."

Dr. Williams, on referring to the campus and buildings, says: "The tenth year of Westminster Choir School finds it comfortably and conveniently housed in its own new buildings on a twenty-acre campus in Princeton, N. J." A description of the grounds and buildings follows. In speaking of the curriculum, Dr. Williamson mentions that the school is coeducational and non-sectarian, and operates under its own charter granted by the State of New Jersey. It offers broad and comprehensive courses extending over four years and leading to degrees of Bachelor of Music and Master of Music. Supplementary studies in psychology, sociology and other subjects are in the curriculum. The development of students is not confined to classroom and studio. The practical application of the subjects taught is a feature of the every-day program. Thus, thirty of the advanced students serve as ministers of music in thirty-one churches from Brooklyn to Philadelphia, and there are other activities to promote actual experience in this field.

The present enrollment in the school represents twenty-five state and thirteen denominations. The total number of students is 137. A wholesome, pleasant home life is provided for the students.

In his treatise, Dr. Williamson also mentions the Westminster Choir, the professional touring unit of Westminster Choir School. This group is made up of twenty women and eighteen men. The choir has a national and international reputation, having made two tours of Europe and given over 500 concerts in the United States.

The concluding paragraph is devoted to the Westminster plan for the ministry of music, which would see each church with its own choir school, directed by a minister of music who trains a junior choir, a junior high school choir, a high school choir and the regular adult choir of the church. The plan also includes a choral union made up of the entire congregation.

Fardulli Sings in Many Concerts

Jean Fardulli, Greek baritone now under the management of Annie Friedberg, has given seventeen concerts thus far this season in New York, Boston, Chicago, and will shortly go on a tour of fourteen more, including Washington, New York, Chicago, Montreal and Toronto.

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Brussels Honors Memory of Bach

Concerts Devoted to His Music Enlist Harold Samuel and Marcel Dupré —Prokofieff Is Soloist

BRUSSELS.—Allah is Allah, and Bach is his Prophet! Here in Brussels, we have not been behindhand in worshipping at the shrine of the great master, and the Bach Festival Week, which the Conservatory Concerts has given, was a glorious affair.

It opened with the inevitable introductory lecture delivered by Jean Chantavoine of Paris. As a student of Bach's works and the vast bibliography pertaining to his life and activity, I was rather disappointed with the lecture, and more interesting things might have been presented.

HAROLD SAMUEL'S RECITAL

Harold Samuel contributed twenty-four preludes and fugues, from the Well-Tempered Clavier, also the C minor partita and Italian Concerto, in two recitals. Samuel is a distinguished Bach specialist, and interpreted by him, these works take life and reveal a great fund of human sentiment.

MARCEL DUPRÉ

This Parisian organist filled one evening with Bach's organ music. His presentation of the works was perhaps somewhat rigid; but nevertheless one felt himself in the presence of a significant organist. To close the festival, the Concert du Conservatoire gave a Bach seance under the skillful direction of Defauw. The orchestra performed suites in C major and B minor; an extremely good singer, Annie van Wickevoort, sang the cantata, Weichet nur, betrübte Schatten, and the aria, Ruhet hier, matte Sinne; and Harold Samuel brilliantly performed the F minor concerto and took part in the Fifth Brandenburg Concerto, for piano, violin and flute.

PROKOFIEFF IN VISIT

The third Defauw Subscription Concert brought forward Serge Prokofieff as pianist-composer. the composer being soloist in his third piano concerto. Chief interest centered in the composer's presence at the keyboard, undoubtedly the factor which most contributed to the success of the composition. Prokofieff is a rare pianist and a marvellous exponent of his own works, and I wonder if this same concerto, performed by another, would score an equal success. Prokofieff, as conductor-composer, also presented seven short pieces for orchestra, Nights in Egypt. These are certainly not in the composer's best vein and lack interest.

SIDNEY VANTYN.

Vera Bull Hull Artists' Activities

Sergei Barsukoff, pianist, who has recently returned to America following several seasons in Europe, will give a New York recital at Town Hall on April 4.

Arthur Loesser is to be soloist with the Cleveland Symphony Orchestra, March 26 and 28, playing Dohnanyi's Variations on a Childish Theme for piano and orchestra.

Margaret Hamilton, pianist, and Marianne Kneisel, violinist, are to appear in sonata recitals next season under Concert Management Vera Bull Hull; also programs of quintets, trios and quartets are to be given by the Marianne Kneisel String Quartet and Miss Hamilton.

Irene Williams, soprano, was soloist with the Jacksonville, Fla., Symphony Orchestra on February 17, singing the Jewel Song from Faust.

Ora Witte, soprano, and Stanley Lichtenstein, tenor, appeared on February 20 in a joint recital for the Brooklyn Institute of Arts and Sciences.

Catherine Toomay, mezzo-soprano and Daniel Harris, baritone, appear at the Brooklyn Institute on April 15.

Robert Crawford, baritone, sang Valentine in Faust with the Rochester, N. Y., Opera Company on February 7 and 8 and sang the Bach B minor Mass with the New York Oratorio Society (Albert Stoessel conducting) on March 3 at Carnegie Hall, New York. Mr. Crawford will give his annual New York concert at Town Hall, March 21.

All these artists are under the management of Concert Management Vera Bull Hull.

Associated Music Teachers League Meets

Dr. A. Verne Westlake, newly elected president of the Associated Music Teachers League, guided the February 19 monthly meeting in Steinway Hall, New York. A lecture-recital by Julian DeGray, pianist, The Modernist's Return to Bach, was of interest, for he stressed Bach and Stravinsky, playing works by those composers. His all-embracing technic and warm musical feeling created and held interest. A piano teachers' forum had as chairman Harold W. Friedman. It was resolved to send Mr. Friedman to Albany to investigate school credits in music study. Mr. Bridgman, representing the Music Educational National Conference, disclosed elaborate plans for the big meeting in New York, lasting an entire week, beginning March 29. The committee has already secured the following auditoriums: Madison Square Garden, Metropolitan Opera House, Carnegie Hall, Town Hall, in which important organizations will appear. Included are bands, choruses, with special services in St. Patrick's Cathedral, St. Bartholomew's Church, Temple Emanu-El. A banquet is also planned. The league voted to hold the annual luncheon at the Park Vendome Hotel on April 4. F. W. R.

Nathan Ensemble Concertante Present Second Children's Program

On February 15 the second in a series of three Saturday mornings of chamber music for children and young people was presented at Aeolian Hall, New York, by the Nathan Ensemble Concertante, with Charlotte Lund, commentator and soloist. On the program were works of Beethoven, C. F. Abel, a suite of Old English traditional airs, Wagner and Mozart excerpts and a final number by Kling. Mme. Lund sang Twickenham Ferry and Mana-Zucca's The Big Black Bear.

Sydney Rayner in Yon Oratorio

Sydney Rayner, tenor, sang in Pietro A. Yon's oratorio, St. Patrick, on March 9 in Chicago. Mr. Rayner has also been singing with the Canadian Grand Opera Association in Toronto under the baton of Richard Hageman. His concluding performances with the company were in Carmen on February 9, Rigoletto on February 16 and a benefit concert on January 31 when the tenor sang two of Mr. Hageman's songs with the composer at the piano.

Juht in Salem

SALEM, MASS.—Ludwig Juht appeared on January 26 at the Philharmonic Hour, conducted by Jean M. Missud, in this city, performing on his contrabass works by Koussevitzky, conductor of the Boston Symphony Orchestra, as well as smaller items by Couperin and Lully, and an eagerly sought encore. M. S.

Renée Norton Heard at MacDowell Club

Renée Norton, mezzo-soprano, winner of the MacDowell Club Young Artists Contest, was presented in recital at the MacDowell Club, New York, on February 10. Erno Balogh was at the piano. Miss Norton's program embraced a Brahms group and numbers by Debussy, Tosti, Respighi, Cimara, Massenet, Erich Wolff, Hugo Wolf, Gretchaninoff, A. Walter Kramerand Balogh.

Los Angeles Orchestra Plays Radie Britain Composition

Modest Altschuler, conductor of the Los Angeles Symphony Orchestra, a WPA unit, included on his February 21 program Radie Britain's Infant Suite for small orchestra. The suite was completed by the Chicago composer at the MacDowell Colony last summer, and Mr. Altshuler gave it is first performance.

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Juilliard Summer School

The Juilliard Summer School of New York (George A. Wedge, director), announces an extensive list of piano courses. Piano instruction is offered by Katherine Bacon, Sascha Gorodnitzki, Alton Jones, Muriel Kerr, Guy Maier, Arthur Newstead and Lee Pattison, with private instruction and classes for repertoire and discussion of methods. Under special courses for piano teachers, Guy Maier is presenting piano teaching methods and materials; Bess Daniels, piano methods, pre-school and elementary; Miss Daniels also is in charge of group piano methods. The layman's music normal course is in charge of Harriet Johnson; Mr. Wedge holds courses in The Gist of Music and form and interpretation; Mabelle Glenn, in classes and demonstration in musical development of children; Hans Letz, mixed ensemble; Guy Maier, two-piano ensemble. The term of the Juilliard Summer School extends from July 7 to August 14.

Davidson College

DAVIDSON, N. C.—Davidson College is providing a six weeks' summer school camp in which boys from the age of twelve to eighteen may begin or continue the study of a musical instrument, participate in the making of music in band, orchestra or chorus, and learn to listen to music and appreciate it.

In the winter curriculum, music has been an integral part of the life of Davidson College since the fall of 1933. There are three principal musical organizations. The Glee Club with a membership of thirty-eight; the Little Symphony Orchestra with a membership of twenty-two; and the Symphonic Band, with a membership of forty-five. Each of these groups rehearses three hours a week, and appears on numerous occasions on and away from the campus. A member of these groups can obtain college credit by taking one hour of music theory each week in addition to the three rehearsals. Other organizations on the campus are the R.O.T.C. and the second bands, a number of male quartets and various instrumental ensembles.

Private instruction is offered in all forms of practical music. The concert series brings to the campus each year musicians of national reputation. Other concerts are presented under the guest, faculty and student series. For the past three years a weekly radio program has been presented by the department of music. James Christian Pfohl is head of the department of music at Davidson College. T. W.

Boyce Conducts Amphion Glee Club

TEANECK, N. J.—Alfred Boyce, conducting the Amphion Glee Club of Bergen County in the High School Auditorium here on January 24, received many tokens of appreciation from the large audience assembled to hear this, the twenty-fifth concert of the club. The club sang in hearty style, yet within artistic bounds. I Love Life (Mana-Zucca) was so much liked by the audience that it was repeated, and Buck's Sailors' Chorus showed spirited interpretation. A Schumann item was restrained and impressive, with Henschel's Morning Hymn in bold contrast. One of the most applauded choruses was Lochinvar (Hammond), with solos by Fred Barnes and Irving Blount; in this Mr. Boyce brought out splendid effects. This concert excelled all previous ones in finish of detail and consistently good singing. Sava Tcherney, violinist, was soloist in works by Nachez, Sarasate, Schubert and Kreisler, with Messrs. Lyon and Lowe, accompanists. Philip C. Stair is president of the club, and Ernest A. Schweppe is treasurer. M. S.

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Webster Aitken Discusses His Artistic Ideals

Webster Aitken, American pianist, who followed his New York debut this season with another recital, again in Town Hall, New York, is now spending a few weeks' vacation at his home in California prior to returning to New York the beginning of April to resume active work on the concert platform.

Mr. Aitken's preparation for his work has been nine years of study in Europe. During two years spent at Gmunden on the shores of the Traunsee in the Austrian Alps, Mr. Aitken was under the direction of Marie Prentner. Two seasons in Vienna, with Emil Sauer and four with Artur Schnabel in Berlin and Como, with public appearances in Vienna, Berlin, Rome and London, and at the Salzburg Festival in 1930 are other highlights in his stay abroad.

Before leaving New York for the Pacific Coast, Mr. Aitken discussed the two programs he had played in this city. "For the first list, I chose Bach, Mozart and Beethoven, this last being the monumental op. 120, the thirty-three variations on a theme of Diabelli, a work which commands all the scope of Beethoven's genius. I undertook this with humility, for the score calls for everything in the way of technical accomplishment and interpretative insight, and it has rarely been presented in this country. It was one of the crowning moments of my life when this taxing program was received with such approval.

"On the second program Bach, Beethoven, Schubert were represented, along with Ravel's Gaspard de la Nuit."

(*Photo by Renato Toppo*)

WEBSTER AITKEN

Mr. Aitken, in describing his approach to Schubert, said, "Schubert cannot be truly understood, I think, until one has absorbed the spirit of the streams and mountains and countryside of Austria. Under these happy circumstances Schubert made for himself a place as one of a great trinity of composers, uniting the purely formal element of Mozart with the luxuriant freedom of Beethoven, thus not only creating a distinctive realm for himself but adding both richness and harmony to the whole structure of musical composition." M. S.

RADIO HIGHLIGHTS
Dialed by M. L. S.

Lord Frederic Hamilton, a British diplomat, has written a book of reminiscences called The Vanished Pomps of Yesterday, in which he includes accounts of the ceremonies, customs and foibles of several former European courts. Of interest to the tonally minded is his description of Wagner's presentation of piano versions of his own scores at the musicales of Baroness von Schleinitz. The Briton admits he was impressed by the way Wagner could make the keyboard suggest the various divisions of an orchestra, but the really striking part of his account deals with the solitary supper table that would be set out following the concert. Cover was laid for one—need we name the "one"? And all the great ladies of the German Court would trip over their long trains and run into each other as they vied to act as waitresses for their idol. The other guests would stand about the room, looking wistfully at the ample fare which Wagner demolished—and getting nothing themselves.

Such practices must be numbered among the "Vanished Pomps." In these degenerate days, when musicians have appearance and manners about as exotic as those of a prominent Rotarian, no court ladies rush to set dishes of liverwurst and black pudding before them. However, with all the deference these glamorous figures of the past had from a limited circle, modern votaries of music have a wider public, thanks to the swiftness of transportation which enables them to cover so much more territory in a short time—and thanks to the powers of radio.

Among those taking advantage of this method of desseminating their art on Sunday night was Richard Bonelli, featured on the Ford Hour of WABC with the Ford Symphony Orchestra and Chorus under Victor Kolar. Mr. Bonelli, whose notable baritone voice registers with excellent clarity over the air, began with an aria from Gounod's Faust. Another of his numbers was the familiar musical setting by Walter Damrosch of Danny Deever by Rudyard Kipling, a poet whose stalwart style of verse has proved God's gift to baritones.

Charles Kullmann's tenor voice, on WEAF's General Motors Hour, with Erno Rapee and the General Motors Orchestra, was heard for the second time within a few hours: Mr. Kullmann had been one of the soloists with the New York Philharmonic Orchestra in their afternoon broadcast of the Beethoven Ninth Symphony. His vocal brilliance seemed unimpaired by the demands of two such demanding engagements.

Another fine program marking Sunday night came from WEAF, when Marjorie Edwards, thirteen year old violin prodigy, made another radio appearance, following her debut over the air on February 9. She played with poise and innate artistic feeing. Sharing the microphone with her was Leonard Liebling, who discussed young musicians in general and Marjorie in particular.

The male personnel of the Metropolitan Opera, represented in the evening by Mr. Kullman and Mr. Bonelli, had a further exponent over the ether waves on Sunday, when Lauritz Melchior sang over WJZ in the afternoon with the RCA-Magic Key program, furnishing the highlight of the hour-long broadcast.

On March 3, the afternoon held another American radio appearance of Major Loudon Greenlees, Scottish baritone. Major Greenlees, whose vocal finesse and tasteful delivery are outstanding, gave a highly enjoyable program. . . . Another period of tonal refreshment was offered on the same day by the Boston Sinfonietta, conducted by Arthur Fiedler from the Library of Congress in the chamber music series over WABC.

The choicest adjectives in the announcer's vocabulary were called into use when Rosa Ponselle made her season's bow as soloist with the Chesterfield Hour on Wednesday night. Miss Ponselle's appearances follow a series by Lily Pons, who has gone abroad. The radiant Ponselle voice was heard against the background provided by Andre Kostelanetz and his forty-five piece orchestra and the chorus of this program. She sang an arrangement by Weatherly of Danny Boy, Valverde's Clavelitos and continued in the Spanish vein Les Tringles de Sistres from Carmen. Her first number was a highly dramatic projecton of Der Erlkönig of Schubert.

The Eastman School of Music, on Thursday afternoon, inaugurated a series of afternoon musicales over WJZ. The initial concert (March 5) was by the Phi Mu Alpha Little Symphony Orchestra under Karl van Hoesen, who gained much credit for their musicianly performance.

On Thursday night, Giovanni Martinelli, singing with the Pittsburgh Symphony Orchestra (Antonio Modarelli conducting) over the WJZ network, enthralled listeners on a coast-to-coast hook-up.

Note for Friday evening dialers: Lucille Manners, a fine young singer, is taking the place of Jessica Dragonette as reigning soprano of the Cities Service Hour (WEAF), while Miss Dragonette is on vacation. On March 6 Miss Manners was heard in the first of five appearances on this program.

Kate Keith Field to Give Recital

Kate Keith Field, an artist pupil of William A. C. Zerffi, will give a recital at the Panhellenic, New York, on March 29.

New York Concerts

(*Continued from page* 12)

vivid expressive qualities. His English diction was also praiseworthy and his command of style excellent in Handel's Hear Me, Ye Winds and Waves, and Silent Worship; The Song of Momus to Mars, by Boyce; The Heart Worships, by Holst; The Temper of the Maid, by Head; Milkmaids, by Peter Warlock; The Vagabond, by Vaughan Williams; the folk-songs When Dull Care and The Pretty Creature, arranged by Lane Wilson; and The Camel's Hump, by Edward German. The program was varied with a group of German Lieder, by Hugo Wolf and Brahms, and by arias from Un Ballo in Maschera (Verdi) and Il Barbiere di Siviglia (Rossini), the latter having a particularly effective delivery. Among the encores was a delightful version of Old Mother Hubbard as Handel might have composed it, by Victor Hely-Hutchinson. Edwin McArthur was the capable accompanist.

Choral Festival Sponsored by Congregation Emanu-El

A choral festival devoted to American Choral Music and its Ancestry is sponsored by Congregation Emanu-El of the City of New York and by its choir committee. At the opening concert-symposium on March 27 and at the second part of the festival (in the evening) choral music of the French and Italian Renaissance, Elizabethan, old German, old Colonial and new American music will be sung by the Dessoff Choirs under Margarete Dessoff: the Columbia University Choir under Prof. Lowell P. Beveridge; and the Emanu-El Choir under Lazare Saminsky, musical director for the festival. The festival ends March 28 with Bloch's Sacred Service. Other composers to be represented are Frank Van der Stucken, Charles M. Loeffler, H. T. Burleigh, Frederick Jacobi, Isadore Freed, Werner Josten, Roger Sessions, Lazare Saminsky and Leo Sowerby.

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Music Notes from Coast to Coast

FORT WORTH, TEX.—The newly formed string quartet of Baylor University, Waco, led by James Thompson, head of the violin department of the school, and including Clyde Vance, Fritzi Thompson and Marian Wolfe, was presented by the Euterpean Club. The main work of their program was Beethoven (op. 18, No. 4) in C minor, which was played with clean articulation, vigor of enunciation and breadth of style.

Due principally to the lack of an auditorium of sufficient size the city, which for years was the first in the state to import the Chicago opera organizations, had been fourteen years without a performance of opera. The dearth lately was broken by the visit of Fortune Gallo's San Carlo troupe, which gave Martha and a finely balanced and musically admirable Carmen.

The local Civic Music Association's most important presentation of the season was that of Jose Iturbi. This city, always friendly to pianists, was enthusiastic in its reception, a verdict fortified by several hundreds of visitors from the Dallas association. After impressive playing of items from the other centuries came a stirring proclamation of contemporary works, a revelation of vitality and healthy poetical insight. Compositions by Debussy and certain Spaniards were outstanding.

Through the ministrations of the Pro Arte Quartet the city doubtless has heard more chamber music within the past four years than any city of the Southwest. This group gave hearing in its February concert to Borodin's D major quartet and the fine quintet of Henry Hadley, in which Margaret Merrifield, of the faculty of Southwest Baptist Academy, San Marcos, was pianist.

Chamber music was further exploited by the first visit to the city of the Hart House String Quartet in an enthusiastically received program including Mozart's D major quartet and the second of Beethoven's Rassoumowsky set, the latter played with thrilling artistry. E. C. W.

MELANIE GUTTMAN-RICE

presented two singers, trained by her, on March 1 in a program of songs at her New York studio. The soprano was Mme. Guttman-Rice's daughter, Sylvia, who offered a French and German group. The other vocalist was Benjamin F. Erlanger, tenor, singing two groups of German and Old English songs. For a closing number the two joined in duets by Robert Schumann. The accompanist was Josephine Hartmann Vollmer.

OKLAHOMA CITY, OKLA.—Lovers of chamber music were given a rare treat on January 21 when The Trio Italiano, headed by Alfredo Casella was presented by the Ladies Music Club. The musicians gave a wonderful performance to a large and enthusiastic audience.

The Vienna Choir Boys gave one of their interesting and artistic concerts on February 22 at the College for Women in Chickasha.

On February 6, Ted Shawn and his men dancers entertained 10,000 teachers, who were in Oklahoma City for the State Teachers' Convention. The affair was held at the Coliseum. F. P. H.

VANCOUVER, B. C.—A large audience was in attendance for the fifth concert presented this season by the Vancouver Symphony Orchestra under the leadership of Allard de Ridder. The Beethoven Leonore (No. 3) Overture opened the program followed by the same master's Pastoral Symphony. Bach's double concerto for violins and string orchestras was heard with Jean de Rimanoczy and Cardo Smalley as soloists. The Delius tone poem Paris concluded the afternoon's presentations.

The Bach Choir were heard in recital at the Strand Theatre February 18. Ira Dilworth conducted the choir, Jean Coulthard Adams, pianist, was the assisting artist, Phyllis Ward and Isabel Campbell were the accompanists.

The Philharmonic Club gave a program in the Georgian clubrooms on February 2.

The Romilly Boy Singers of Wales were heard in a series of five programs at the Empress Theatre during the week of February 11.

The Musical Society of the University of British Columbia presented The Pirates of Penzance by Gilbert and Sullivan.

Dewi Jones, Welsh boy soprano, was heard in St. Giles United Church, assisted by the choir.

Excerpts from familiar operas formed the program of the Vancouver Woman's Musical Club on February 26. A. A. F.

VICTORIA, B. C.—The Romilly Boy Singers of Wales were heard in recital at the Empire Theatre, February 8. A second series of concerts was given at the First Baptist Church.

John Macdonald Lyon, Seattle organist, assisted by T. H. Johns, gave a recital at the Metropolitan Church.

Violet and Geraldine Paget-Mellor offered a two-piano program in the ballroom of the Empress Hotel. They were assisted by Ve Ona Socolofsky, Seattle soprano.

Helen Louise Oles, pianist, of Seattle, was the artist presented by the Victoria Musical Art Society on February 25. Margaret Correll, soprano, shared the program. A. A. F.

Millo Picco Enters Teaching Field

Baritone of Metropolitan Opera Has Sung a Hundred Roles on Many Stages—Places Emphasis on Bel Canto Principles in His Instruction

As the master of 100 operatic roles and with an experience on the lyric stage which includes eighteen seasons at the Metropolitan Opera, Millo Picco, baritone, has much to offer in the new role which he has recently taken on—that of voice pedagogue. He teaches at his New York studio through the season, in addition to his appearances at the Metropolitan Opera House, and will continue his studio activities through the summer.

"The voice culture in which I train my pupils embodies the qualities of the old Italian Bel Canto. In acquiring this style of singing, I believe cultivation of the auricular sense is the simplest and most effective means of approach. In order to sing well, an individual must have vocal endowment, capacity for work and a good and attentive ear. When a student has learned to *hear* the best effects of the lyric art, the first great step has been taken toward his producing these effects. He has real, tangible knowledge of what he is working toward.

"I also train singers in diction, endeavoring to assist them in giving clear enunciation of the English, Italian and French languages. In repertoire, I have knowledge of operas, songs and oratorios, and I also offer guidance in the dramatic side of opera roles and the deportment of the concert platform. I do not feel that I should confine my teaching to professionals, but aid amateur and semi-professional vocalists for stage and concert appearances."

APPEARED IN MANY COUNTRIES

The baritone, a native of Turin, Italy, has been an American citizen since 1912. He has sung in every important city of the United States in opera and concert. Although he has appeared in leading opera houses of Italy, Egypt, Mexico and elsewhere, his career has centered around the Metropolitan Opera, where he made his debut in 1918 as Manfredo in L'Amore dei Tre Re. Since that time he has sung most of the leading baritone parts in the Metropolitan's repertoire. This season his appearances have included one as Silvio in Pagliacci.

"The standard toward which I direct my pupils," he continued, "is to become true exponents of *bel canto*. Of course, this means application on their part, but I put my faith in simple voice production, shorn of the complexities of 'methods' and 'systems.' I do not think there is any method which can be applied impartially to every singer. They are all individuals, and therefore I do not see how voices can be turned out by 'mass production.' Each voice should be a separate entity to the teacher.

"As for faults of experienced voices, these flaws are fatally easy to acquire. When habitual, they are hard to eliminate. The task is best entrusted to those skilled in the production of expressive tone quality and knowing the full resources of the voice." M. L. S.

Marguerite Lamar in Strauss Lecture Recital

LOS ANGELES.—Marguerite Lamar, soprano, appeared on February 14 in the second of three lecture-recitals on opera composers and their heroines, which she is giving at the Beverly Hills Hotel. There was a good sized audience present to honor the wife of the late Theodore Stearns, who was the head of the music department of the University of California at Los Angeles.

Mme. Lamar prefaced her singing of works of Richard Strauss, the subject for the evening, with an interesting talk on his life and writings, and then sang selections from his opera, Salome. Her voice is not large but there is a vibrant quality that carries, and she sings with musicianship. Alice Plumlee was at the piano and gave adequate support. C. D. K.

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Prague Has Rich Concert and Opera Fare

(Continued from page 5)

in Lohengrin and Eugen Onegin. Tino Pattiera appeared as Don José (Carmen) and Rodolfo (Boheme). Maria Cebotari enchanted her audience with the title roles of Boheme and Butterfly, and two Russian dancers, Ljuba Bankova and Michal Gabovitch, were applauded in The Swan Lake, exhumed ballet of Tschaikowsky.

German Theatre in Top Form

A real attraction at the German Opera House was the local premiere of Shostakovitch's Lady Macbeth of Mtsensk, sung for the first time in German. The opinions on the work, already reviewed in these columns, were divided on part of both public and critics, but all listeners were astonished at the Soviet composer's knowledge of instrumentation.

The orchestra conducted by Georg Szell, played splendidly and won ovations at every opportunity. Hilde Konetzni in the title role, scored success not only for her beautiful soprano, but also for profound feeling and expressive acting. Kurt Erich Preger (Sergej), Julius Gutmann (Boris Ismailov), Fritz Gollnitz (Zinovy Ismailov), Josef Hagen (Police Sergeant), Jaro Libal (Serf) and Hedda Grab (Sonetka) were also warmly applauded for their well conceived character studies. Renato Mordo was the producer. Emil Pirchan supplied the decorations.

Commemorative Performances

In honor and in presence of our newly elected president, Mozart's Magic Flute was restaged and enthusiastically approved. Apropos of the seventy-fifth anniversary of the German Men's Choral Society, Fritz Zweig directed Die Meistersinger, the members of the chorus assisting the ensembles.

In a restoration of Tristan and Isolde, Anny Konetzni shone with expert delineation of the chief feminine role. Karl Neumann, baritone of the Berlin State Opera, established himself as a Mozartian Figaro of compelling quality. Desi Halban-Kurz, surprised as Gilda, with an organ of fine texture.

Seven Composers in Search of a Publisher

Such was the title of a contemporary concert, arranged by young Prague musicians. The program (of novelties) opened with three songs by Hans Winterberg, written with little sense for the human voice. Five variations and double-fugue about Schönberg's piano piece (op. 19, No. 4) signalized the contrapuntal cleverness of Viktor Ullmann. Wilhelm Wessely was the author of four tuneful songs for soprano and harp. Walter Susskind presented skillful transcriptions of ten Slovakian folk songs for piano. Two dances by Karl Pisarowitz, two impressive songs by Kurt Seidl, and three gifted pieces for cello and piano, by Friederike Schwarz, were the final numbers of this edifying evening. All the numbers, the composers and their interpreters—Franz Langer (piano), Martha Bezecny (harp), Gisa Artel (dancer), Erich Neumann (cello), Martha Tamara, Rosl Vilimek and Tilde Merz (singers)—earned hearty plaudits.

Orchestral Events

Under Vaclav Talich, the Czech Philharmony continued its subscription cycle with three concerts, including works of Bruckner and Novak as principal items. The following concert (Psalms Symphony, by Stravinsky, and Glagolskaja Mass, by Janacek) was conducted by Karel Sejna.

Assisted by the same orchestra, Pavel Ludikar sang, with clear diction, two Mahler songs. Strauss and Beethoven, led by Karel Jirak, were also heard. In a popular Sunday concert, Frantisek Stupka achieved splendid performances of Berlioz, Franck and Dvorak, but Viktorie Svihlikova's reading of F minor piano concerto (Chopin) lacked technical brilliancy and pliability of tone. Karel Jirak gave a respectable delivery of Mahler's problematic sixth symphony, and Alexander Zemlinsky led the body in an impressive reading of Mahler's ninth.

Karel Ancerl, young Czech leader of Prague's Radiojournal, stepped in for Sir Henry Wood, his presentation of Beethoven, Mozart and Franck showing him to be a promising talent. Jan Herman playing Schumann's piano concerto, was hailed in long applause.

Sidney Beer was not in his best form, though the public was kindly disposed and warmly received his interpretations of works by Smetana, Debussy and Brahms.

French Music at German Theatre

Under the patronage of the French Ambassador in Prague, the German Theatre lanched its third Philharmonic concert, dedicated to French music. The program conducted by Fritz Zweig, comprised three pieces from Damnation of Faust (Berlioz), symphony No. 1 (Bizet), Festin de l'Araignée (Roussel) and Fantasia for piano and orchestra (Debussy), the last-named played with virtuosity and zest, by Germaine Leroux.

Interesting Piano Recitals

An event was the annual solo appearance of H. W. Susskind, young composer-pianist-conductor of the German Theatre. This time he was promoter of modern piano music for which his digital equipment seems born, his Schönberg, Casella, Janacek, de Falla and Stravinsky exciting outburst of enthusiasm.

Lucienne Delforge, French pianist, is equally to be congratulated for her initiative in bringing welcome variety into the monotonous programs of piano recitals. She offered a list of little-known French music, read with tuneful touch, fine left-hand technic, and sure grasp of style.

The novelties on Anna Kremarova's program were three preludes from Shostakovitch's opus 36—pieces of sentiment and bravura. The young lady was at her best in César Franck's prelude, choral and fugue.

Newcomers

Numbers such as Schönberg's suite for piano (op. 25) were the most attractive features of the premature debut of Edith Kraus-Steiner. A successful debut was made by Rauch, pianist, who disclosed fine technical equipment. Josef Wagner, intelligent pianist, possesses a touch combining eminent skill with variety in nuancing. Clifford Curzon used his pianistic abilities with obvious good impression upon the listeners. Enrico Mainardi, Italian cellist, proved to be a genuine artist, his warm tone pleasing a sold out hall.

Choirs

The Viennese Choir Boys enchanted their audience with sacred motets of Vittoria and Galkus, as well as Schubert's musical comedy, Der häusliche Krieg. Assisted by the Czech Philharmonic and some solo singers, the Hlahol, trained and directed by Jar. Herle, excelled in an all-Czech program. The annual concert of the Moravian School Masters was a new opportunity to repeat their triumph of former years.

Rosé Honored

Fifty years ago Arnold Rosé made his first appearance in the German Chamber Music Association of Prague. Apropos of this memorable day, the society engaged the Viennese Rosé Quartet, assisted by Franz Langer, pianist. Schumann's piano quartet (op. 47), Haydn and Beethoven quartets comprising the program. At the beginning of the evening the fêted master Rosé received a laurel wreath.

The following concert opened with E flat quartet by Anton Rossler, a contemporary of Mozart, followed by B flat quartet by Johann Stamitz, the moderately modern and amusing five pieces for string quartet by Erwin Schulhoff, and Dvorak's beautiful quartet (op. 106).

Ludwig Juht in Andover

Andover, Mass.—Ludwig Juht, of the Boston Symphony Orchestra, was soloist on the contra-bass at the January 15 Andover Civic Artist Course concert in Town Hall. He held the attention of all in his artistic performances which included Chanson Triste, and Valse Miniature by Koussevitzky, the conductor of the Boston orchestra. His own scherzo concluded his solo-groups. F. W.

Marcella Geon's Series on Wagner

February 14 Marcella Geon began a series of four Wagner evenings, each preceding the Saturday evening Ring Cycle at the Metropolitan Opera Company. This season Miss Geon is giving two series, always on the evening preceding the performances at the opera, making it possible for opera goers to have the music and significant points clear in mind.

ANGELA MANDRACCHIA,

fifteen-year-old pupil of Emma A. Dambmann, contralto and vocal teacher of New York, was soloist at the annual dinner of the Jennie Clarkson Home for Children, held at Riverside Church, New York on March 3. Young Miss Mandracchia was one of the children of the Jennie Clarkson Home, which is in Valhalla, N. Y. Several years ago, during the general singing of Christmas carols, her voice came to the notice of Mary B. Murrell. Angela was then entered in a vocal competition at Ampico Hall in New York, with more than 500 other aspiring young vocalists, and was one of the eight finalists in the contest, for which the judges included Lily Pons, Rosa Ponselle and Daniel Frohman. She was then placed under the vocal guidance of Mme. Dambmann, with whom she has studied exclusively the last three years.

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Mrs. J. A. Jardine on Tour of Western States

Mrs. John Alexander Jardine, of Fargo, N. D., president of the National Federation of Music Clubs, left Fargo on February 13 on a tour of several Western states. She returns to Fargo about March 17, visiting in the meantime Phoenix, Ariz., Los Angeles, San Francisco, Salt Lake City and Kansas City. She is conferring with state and district officials and board members on matters pertaining to Music Week observance and federation issues. In October the annual meeting of the board of directors is to be held in Dallas, Tex.

Mrs. Beach's Works Performed

Mrs. H. H. A. Beach's song Ah, Love But a Day, for which Mrs. Beach has written a violin obbligato, is on many contemporary programs, sung by Jeritza, Doe, Mario, Easton, Shaffner, Tibbett, Martinelli and Thomas. Leo Sowerby scheduled Mrs. Beach's Communion Responses, including a new Agnus Dei, at St. James P. E. Church, Chicago, March 8. On the same day, at St. Bartholomew's, New York, her Canticle of the Sun was sung under Dr. Williams. A new anthem, is Mrs. Beach's The Shadows of the Evening Hours.

STUDIO NOTES

LOUTA NOUNEBERG

PARIS.—Louta Nouneberg, who has evolved a system of piano pedagogics based on the analysis of pianistic movement as disclosed by films of certain artists, presented a group of her pupils in recital, in her Paris-Neuilly studio, February 22. The audience comprised three hundred attentive and interested listeners. The first half of the program consisted of Madame Nouneberg's younger "beginning" pupils. Colette Duvaux (eleven years) played Military March (Schubert) two inventions (Bach) and etude in C (op. 10, No. 1) (Chopin); Pierre de Troismont (eight years) played pieces by Handel, Galuppi, and Schubert; Jeannine Foulet (seven and one half years) presented two inventions (Bach); Dominique Schulmann (twelve years) played solfeggio (E. Bach) variations in C (Haydn) and six Polish songs (Liszt); and Odette Lefevre (twelve years) did concerto in A (Mozart) and etudes (No. 1 and 2, op. 10) (Chopin). The first two pupils have studied with Madame Nouneberg fifteen months, the others three months, one year, and two and one-half years, respectively.

The second half of the recital consisted of performances by some of Madame Nouneberg's more advanced students. Marcelle Georges was heard in Le Soir (Schumann) and etude in C Minor (op. 25) (Chopin); Odette Nigolais, in Passacaille (Handel); Maithé Woog, in French Suite (Bach) and ballade in B (Liszt). M. Prins interpreted two etudes, Barcarolle (Chopin) and the A major concerto (Mozart); Jan van Dantzig played English Suite (Bach and two etudes (Chopin); while Gerda Schallgruber proffered two sonatas (Scarlatti) and Symphonic Studies (Schumann). M. Prins and Jan van Dantzig are pupils who come regularly to Paris from Amsterdam, Gerda Schallgruber, from Jugoslavia, to follow Madame Nouneberg's courses.

Madame Nouneberg has been engaged to conduct an international course at the Mozarteum Academy, Salzburg, during the festival there, this summer. I. S.

JOSÉ FIGUEROA

PARIS.—Erik Rosenblit, young artist pupil of José Figueroa, violinist and teacher at the Ecole Normale, gave a successful recital in the hall of the school, playing sonata in A (Vivaldi) Chaconne (Bach) concerto in D (Paganini) and pieces by Szymanowski, Dinicu-Heifetz, Debussy-Hartmann and Wieniawski. The accompaniments were played by Narciso Figueroa. I. S.

DORNAY-CULP

Lucille Manners, soprano, one of the artists from the Dornay-Culp studios in New York, continues active in radio and concert. She again is taking Jessica Dragonette's place as soloist on the City Service Broadcast over WEAF on Friday evenings. This engagement began on March 6 and will last for five weeks.

On March 7 Miss Manners sang in Washington, D. C., at the dinner given at the Hotel Willard in honor of President Roosevelt. She appeared as soloist with Frank Black and his orchestra. The soprano will be soloist at the next Soiree Intimes at the Dornay-Culp Studios on March 23.

MAUDE DOUGLAS TWEEDY

Maude Douglas Tweedy's pupils and artist-pupils have been fulfilling many engagements. Jeanne Palmer, of the Musical Art of Russia, sang the role of Yaroslavna in Prince Igor with the Philadelphia Orchestra on December 23 at the Academy of Music in that city. December 29 she was heard in a concert at the Women's Club of Orange. January 24 she did Marina in Boris Godounoff at the Syria Mosque in Pittsburgh. January 26 she was heard in the same role at the National Theater, Washington, D. C., also in Baltimore, Md. February 4 she sang Fevronia in Kitezh by Rimsky-Korsakoff at the Academy of Music in Philadelphia with the Philadelphia Orchestra. March 3 she presented the same role at the Metropolitan Opera House, New York. Febru-14 and 15 Miss Palmer did the leading role in Les Noces by Stravinsky at Hartford, Conn., for the Friends and Enemies of Modern Music.

Ivan Velikanoff, tenor, also a member of the Musical Art of Russia, sang Ovolour in Prince Igor at the Academy of Music in Philadelphia with the Philadelphia Orchestra. He also did Prince Guidon in Le Coq d'Or at the Syria Mosque, Pittsburgh, on January 23 and Shuisky in Boris on the 24th at the same place. Mr. Velikanoff also appeared in Le Coq d'Or on January 27 in Baltimore and Boris on the 28th. Washington, D. C., heard him in the same opera on the 26th and the same afternoon in Boris. He also was heard in Les Noces in Hartford for the Friends and Enemies of Modern Music on February 14 and 15, and the role of Prince Vsevolod in Kitezh in Philadelphia on February 4 with the Philadelphia Orchestra and the same role at Metropolitan Opera House on March 3. He is soloist at St. Vincent Ferrer Church, New York City.

(*Photo by Apeda*).

MAUDE DOUGLAS TWEEDY

Florence Bahnsen, soprano, was soloist in The Messiah at the Lutheran Church of the Epiphany, Hempstead, L. I., on December 29. Johan Vandenberg, baritone, gave a recital at Aeolian Hall, New York, on January 30. Ruth Krug was soloist at a musicale given by Maude Douglas Tweedy for the Sigma Alpha Iota Society. Mary Danis is heard over WEAF on Monday evenings and on WJZ Wednesday evenings. Enoch Light, baritone and orchestral conductor, is heard over WEAF Monday evenings, on WOR Tuesday evenings and WJZ on Wednesday evenings. Charles Walters and Dorothy Fox are in Jubilee.

LA FORGE-BERÚMEN

DARIEN, CONN.—A concert was given for the benefit of the Darien M. E. Church at Darien on February 21, under the direction of the La Forge-Berúmen Studios. Emma Otero, coloratura soprano, Ernesto Berúmen, pianist, and Frank La Forge, composer-pianist, gave the program. The concert was of high artistic caliber and was attended by a capacity audience. Miss Otero sang an aria and two groups of Spanish songs in costume. She has a voice that has many varied tone shadings and she employs it with skill and understanding. This, together with her personal charm, won her an ovation. Mr. Berúmen played two groups of solos and shared equal honors with Miss Otero. His facile technic was more than adequate for the demands made upon it and he was able to secure delightful contrasts and poetic qualities. Mr. La Forge played the acccompaniments with his customary artistic taste and at the conclusion of the program the audience demanded that he play something on the organ. He complied with a performance of his own arrangement of the Mexican song Little Star which he played with depth of feeling. K. S.

FRANCIS ROGERS

Signe Gulbrandsen, soprano, artist-pupil of Francis Rogers of New York, was soloist at the Sunday night concert at International House, New York, on March 1. Gean Greenwell, another singer who looks to Mr. Rogers for training, took a prominent bass role in The Invisible City of Kitezh at the Metropolitan Opera House on March 3 and the leading bass part in Haydn's Desert Island in the Library of Congress Auditorium in Washington, D. C., on March 9. Floyd Worthington, baritone, sang the solo part in Brahms' Requiem with Hugh Ross, conductor, at Scarsdale, N. Y., on February 23. Charles Kullmann, tenor, and Robert Crawford, baritone, former pupils of Mr. Rogers appeared at Carnegie Hall, New York, recently: Mr. Kullmann as soloist in Beethoven's ninth symphony with the New York Philharmonic Orchestra (Arturo Toscanini, conductor) and Mr. Crawford in Bach's B minor mass with the New York Oratorio Society under Albert Stoessel.

EDGAR SCHOFIELD

Among Edgar Schofield's artist-pupils Virginia Marvin, soprano, has been engaged for the leading role of Kathie in the Student Prince to open on March 26 at the War Memorial Auditorium, Trenton, N. J. John Deacon, tenor, gave a recital March 10 in Bellville, Can., and March 17 will be heard at the Studio Club, New York. Gertrude Sa Voie, soprano, is to be heard in recital on March 29 before the Professional Women's Club of New Bedford, Mass. Robert Halliday, baritone, has been singing at the Miami Biltmore Hotel, Miami, Fla., for the past six weeks. Arthur Bailey, tenor, has been engaged by the Harmony Club of New York to give a recital at Columbia University on March 21. He presented a program before the School Women's Association in Newark, N. J., on March 10.

GIACOMO BOURG

Exemplifying the coaching received from her teacher, Giacomo Bourg, Amy Ellerman, contralto, was recently heard in important engagements, including the following: New York, February 23, Stabat Mater (Rossini); March 4, Teachers College, Columbia University, Program of Arias and Songs; March 8, B Minor Mass (Bach), First Presbyterian Church, New York. Another artist-pupil of Mr. Bourg, Milton Moore, baritone, has been engaged for motion pictures by MGM.

MME. GERSTER-GARDINI

Gudrun Ekeland, artist pupil of Mme. Gerster-Gardini, was soloist at the Club Night of the American Scandinavian Foundation at the Hotel Plaza, New York, on February 28. Previous to this affair she had sung over WOR.

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LOUTA NOUNEBERG AND A GROUP OF HER PUPILS

in her Paris-Neuilly studio. On February 22 Mme. Nouneberg presented a recital, some of the participants representing the first steps of the system of piano pedagogics which she has evolved; the second half of the concert was given by some of Mme. Nouneberg's more advanced students.

JOSE FIGUROA (right) and ERIK ROSENBLIT.

Mr. Figuroa is a violinist and member of the faculty of the Ecole Normale de Paris. Mr. Rosenblit, his artist-pupil, recently gave a recital in Paris.

JOSEPHINE FORSYTH'S

recently published A New Year Carol was heard on forty programs and in sixteen broadcasts from December 17 to January 5. The cities in which it was sung include New York, Chicago, Cleveland, Louisville, Minneapolis, St. Paul, Toronto, Springfield, Ill., Racine, Wis., Hollywood, Cal., and Warren, O. The number is published in two choral arrangements—for mixed voices by Edwin Arthur Kraft and for men's voices by Carl Deis.

HAROLD HENRY

on March 2 began a series of three musical talks, illustrated at the piano, which he is holding at his New York studio this month. The subject of the initial program was The First and Last of the Great Romanticists in Music. The supplementary music played by Mr. Henry was made up of numbers by Bach, Brahms and Schumann. The other two lecture-recitals are scheduled for March 16 and 30. (Photo by Unity Studio, New York.)

ATTENDING THE SECOND ANNUAL MEETING OF THE SOUTH-EASTERN FOLKLORE SOCIETY

of the United States, held at the University of South Carolina, Columbia, S. C., on February 29. In the photograph, left to right, are Maurice Matteson, president, Southeastern Folklore Society, Columbia, S. C.; Mrs. Joseph Correll, North Carolina Federation Music Clubs, president; Charles Wakefield Cadman, honor guest and composer; Nancy Telfair, Georgia poet; Dr. F. C. L. Adams, author; Mrs. John H. Bateman, South Carolina Federation Music Clubs, president; Eugene Blake, author; Mr. W. H. Davis, Asheville, N. C.; H. L. Ridenour, Baldwin Wallace College, Berea, O.; Dr. Arthur Kyle Davis, University of Virginia; Mollye Wilcox, Kentucky ballad singer; Alton Morris, University of Florida; Wendal Keeney, composer; Dr. Reed Smith, ballad authority, University of South Carolina.

MARY CLUTE,

soprano, artist-pupil of Anita Rio of New York, gave a recital on March 2 at Fairfax Hall, Va., where she is head of the vocal department. Miss Clute sang two groups of Norwegian and Swedish songs, the Dich Theure Halle from Wagner's Tannhäuser, Er Ist's (Wolf) and songs in English by Malotte, LaForge and Golde. Ebba Noer was at the piano. (Franco photo.)

NADINE WATERS,

lyric soprano, whose recent debut at Town Hall, New York City, was followed by an appearance with the Peoples Symphony Orchestra in Boston on March 1, under Fabien Sevitzky. Miss Waters will make a Middle Western tour within the next six weeks

THREE IMPORTANT FIGURES IN THE RE-STAGING OF HUNYADI LASZLO,

a work classed as the national Hungarian opera, which was presented in Budapest recently in an entirely new treatment. Hunyadi Laszlo is by Francis Erkel (1810-1893) and was first given in 1844. Left to right, Lászlo Márkus, director of the Budapest Opera House; Gustav Oláh, in charge of the stage; and Sergio Failoni, first conductor. The musical part of the restoration was achieved by Nicolas Rodnay, who died suddenly a short time afterward. Mr. Márkus is his successor. (Márkus and Oláh photos by Vajda M. Pal; Failoni photo by Juci Laub.)

(See Inside Front Cover for Additional News Pictures)

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